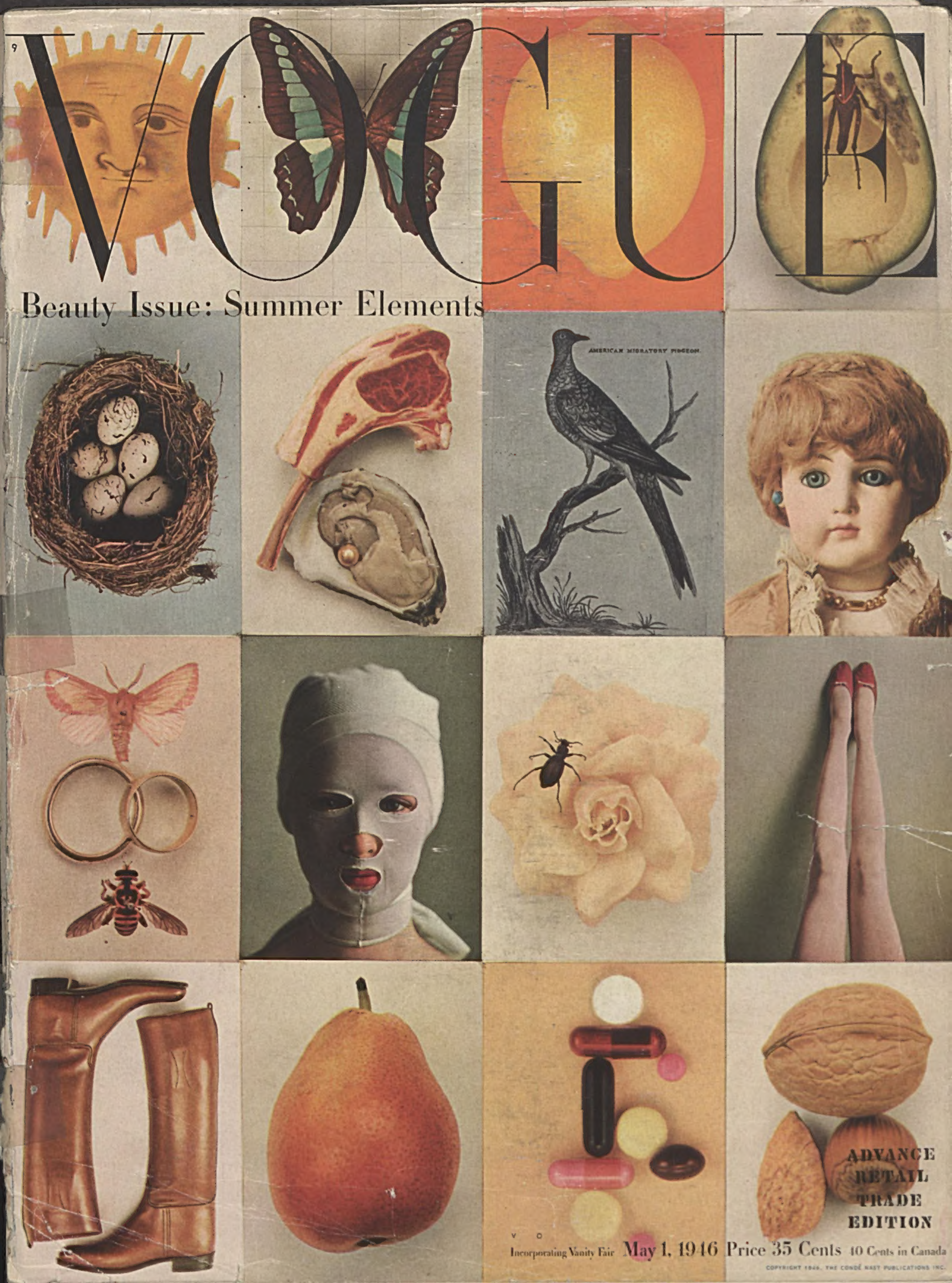
VOGUE

Beauty Issue: Summer Elements



V O
Incorporating Vanity Fair May 1, 1946 Price 35 Cents 40 Cents in Canada

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An Adele Simpson evening dress in Adagio Pique by Everfast.*

*Reg. U. S. Pat. Off.

VOGUE

reports the "Switch to Summer" in beauty, fashions—

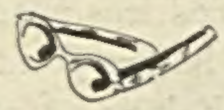
The switch to summer (this issue of Vogue puts you in the sun) starts with a fine coat of tan. Barer fashions are accessories to bronzed skins. Team sun cosmetics and summer clothes in timely and forceful promotions. Show your customers how Vogue's summer elements of beauty add up to the *right* "look"!

The news is: a sun-covered face (see page 140). It will be bronzed by plan—may be framed in a cap coiffure—should be pointed up with lighter, brighter lipsticks and nail polishes, city-wise sun-glasses. Use our theme—Vogue says: "Start with a sun-covered face". Include oils, creams and lotions for planned tans—lighter lipsticks and nail polishes—powders with enough pink to liven a tan—brushes and combs with the heft to polish hair until it glows.

The news is: uncovered legs (page 141). Bare legs with next-to-nothing sandals need a coating of sun-colour or perhaps a bit of leg-art. Vogue says: "Make a fashion of leg-tan"—your theme for presenting sun cosmetics for women who plan to tan—leg make-up for those who wish they *had*—de-fuzzers such as depilatories, creams or dry erasing preparations for almost everyone. Bright nail polishes and pedicure essentials, too—feet must be neat.

The news is: there's a revolutionary trend toward neat, defined coiffures. The Bouché sketches on pages 142-147 tell the story. Whether for short, short hair—or long—new coiffures have one fashion denominator. They all look neater, younger, sleeker. If you have a Beauty Salon, highlight cap coiffures—either designed with the scissors in "the shortest cut of all"—or with long hair swept smoothly or draped to hug the head.

The news is: at least two-thirds of every beach costume will be skin this summer. Stripes are in the swim—so are wools and formal fabrics—and (more than ever!) sun oils, "filter" or "screen" creams, burn preventatives. See pages 176-179—promote your beach and beauty fashions *à deux.*



The news is: bright shoes are costume news. Strap sandals and ballet slippers in pinks, greens, reds, blues and neutrals—in stripes, too—will walk into town with city clothes. They have a young, surprise-quality. Promote gay shoes with the *city* costumes they point up so brightly, so *rightly.*

The news is: city planning in summer clothes (pages 162-165). Promote your own neutral-colour city-country clothes along with sun make-up and city sun-glasses. *News, too: big dinner hats—short dinner dresses.* Big covering hats and short black dresses (pages 160-161) are fashions with warm weather "come-on". . . . Finally, don't overlook *Bridal Ideas* in exquisite accessories (pages 166-167) . . . and monograms (old and new) for 1946 brides (page 184).

RELEASE DATES for material in this issue: May 10th East of the Mississippi—May 17th West of the Mississippi. For other information, write or wire Vogue Merchandising Service.

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TRADE EDITION SUBSCRIPTIONS:
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To sell fashion, quote

VOGUE

Use these Quotations in your advertising or on your own window and departmental cards

Release Dates: May 10th, East of the Mississippi—May 17th, West of the Mississippi

—to sell Sun Cosmetics

VOGUE SAYS: "Tan with slide-rule precision"
VOGUE SAYS: "Bare fashions need tanned skins"
VOGUE SAYS: "Summer plan . . . clothes and tan"
VOGUE SAYS: "Filter the sun for a perfect tan"
VOGUE SAYS: "Make a fashion point of leg-tan"
VOGUE SAYS: "Uncovered legs need leg art"
VOGUE SAYS: "De-fuzz before you tan"
VOGUE SAYS: "Sun oil helps protect skin-texture"

—to sell Suntan Makeup

VOGUE SAYS: "Make-up to your tan"
VOGUE SAYS: "Pale eyelids highlight suntan"
VOGUE SAYS: "Try a pink powder with a suntan"
VOGUE SAYS: "A transparent foundation for tan"
VOGUE SAYS: "Cream in your eye shadow for glow"

—to sell New Coiffures

VOGUE SAYS: "Summer revival: short hair"
VOGUE SAYS: "Cap-like coiffure: young, neat"
VOGUE SAYS: "Short snorters, summer coiffures"
VOGUE SAYS: "Short cut to hair"

—to sell Beach Fashions

VOGUE SAYS: "Flouncing femininity, in the swim"
VOGUE SAYS: "Evening-dress lines go bathing"
VOGUE SAYS: "Fitted middles for bathing suits"
VOGUE SAYS: "Curling skirts are on the beach"
VOGUE SAYS: "Swirling stripes for bathing"
VOGUE SAYS: "Wool for a serious-swimming suit"
VOGUE SAYS: "Be amphibious in faille"

—to sell Bridal Ideas

VOGUE SAYS: "Fine capeskin...wedding glove"
VOGUE SAYS: "Lace and organdy for the bride"
VOGUE SAYS: "Tulips for the bridal headdress"
VOGUE SAYS: "Lace and net for the bride's gloves"
VOGUE SAYS: "The braided tulle halo"
VOGUE SAYS: "Ankle straps on wedding slippers"
VOGUE SAYS: "Monograms for the bride's linens"

—to sell City Fashions

VOGUE SAYS: "Town scheme—checkered cotton"
VOGUE SAYS: "Linen for the city-country hop"
VOGUE SAYS: "Bare black dress, towards evening"
VOGUE SAYS: "City clothes plan—in neutrals"
VOGUE SAYS: "Black and white makes much of tan"
VOGUE SAYS: "Big hats—short dinner dresses"

—to sell Shoes, Hats, Glasses

VOGUE SAYS: "Sandals—a few straps, that's all"
VOGUE SAYS: "Red sandals . . . red carnations"
VOGUE SAYS: "This summer—city sun glasses"
VOGUE SAYS: "Cloche the short-shaped coiffure"
VOGUE SAYS: "Helmet your cap coiffure"

These new "Vogue Says" cards may be ordered without charge!

VOGUE SAYS: "Suntan—an accessory to fashion"
☐ window cards ☐ counter cards

VOGUE SAYS: "Switch to summer; plan a tan"
☐ window cards ☐ counter cards

VOGUE SAYS: "Neat, defined—the 1946 coiffure"
☐ window cards ☐ counter cards

VOGUE SAYS: "Short beach coat, almost all legs"
☐ window cards ☐ floor cards

VOGUE SAYS: "Formal fabrics to swim in"
☐ window cards ☐ floor cards

VOGUE SAYS: "Shadow black—for a city summer"
☐ window cards ☐ floor cards

VOGUE SAYS: "Bright shoes are costume news"
☐ window cards ☐ counter cards

VOGUE SAYS: "A deep décolletage frames a tan"
☐ window cards ☐ floor cards

Check the number of each card wanted and mail this coupon:

Name.....

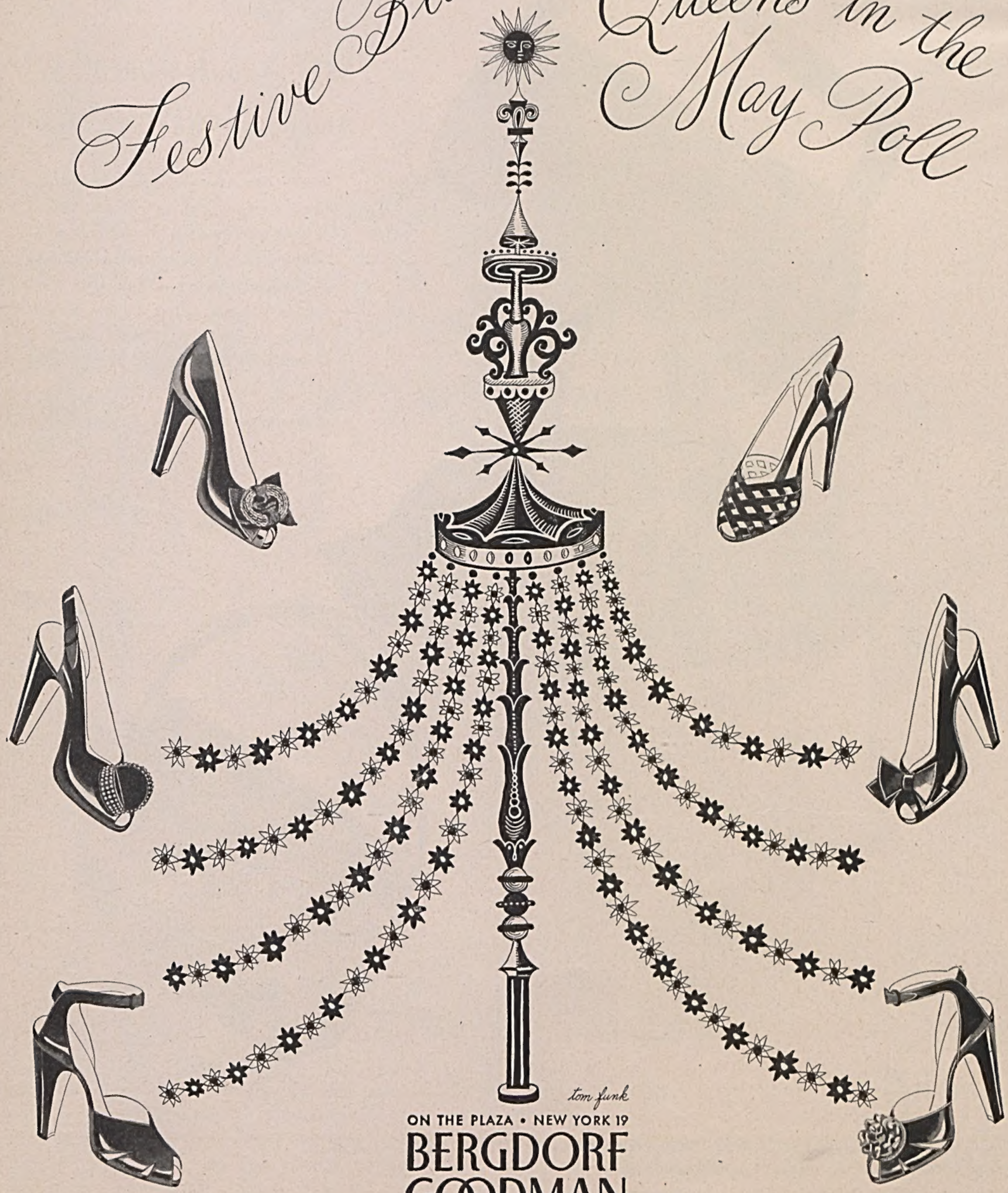
Store Name.....

Address.....

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

DELMAN

Festive Black Patents Queens in the May Poll



ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Originals by Rath

NAVY ~ much-wanted NAVY ~
And now ~ NAVY *Rathcalf!*

For the first time ~ precious *Rathcalf* in NAVY ~ darling of spring and summer. Creamy-soft, satin-like *Rathcalf* doubly irresistible. No wonder women love handbags of NAVY *Rathcalf* . . . And what mother wouldn't, on May 12! . . . In navy or black, reading down $42.50*, $29.50*, $22.50*... Other *Rath* Originals, $16.50* to $65.00*.

*Plus tax

Originals by Rath are featured at fine stores everywhere

WM. C. RATH & SONS, INC., 31 EAST 32 STREET, NEW YORK CITY

Makers of the famous "Top Hat" Handbags

Copyright, 1946, Wm. C. Rath & Sons, Inc. . . . Design patents applied for.

VOGUE incorporating Vanity Fair is published semi-monthly except May, June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 107, No. 9
Whole No. 1764

Young-Timers achieve a new high with their own exclusive prints . . . colorful, gay, with the quality of spontaneity.

Left: black birds flying in all directions on white or pale blue ground, white on black or navy.
Bendel Original . . . rayon crepe . . . sizes 10 to 16. $35.00

Right: confetti-hued artist's flecks on navy, black or white ground.
Rayon crepe . . . sizes 10 to 18. $39.95

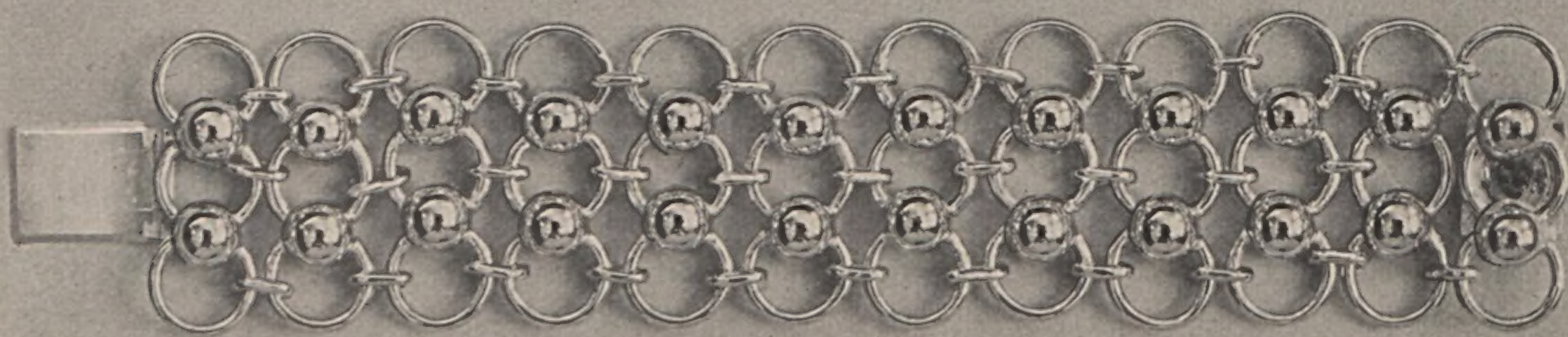
Young-Timers
Fourth Floor

Henri Bendel
10 WEST 57
NEW YORK 19 NY

NOW — IN HEAVY GOLD PLATE ON STERLING

A sumptuous new Van Ryn look — for maximum effect. Each piece a pivot of attention. . . . . Van Ryn Jewels, in either gold plate or all silver, often with semi-precious stones, are more than a fashion — they're in beautiful taste. . . . . *The stunning "Gilda" ensemble shown was inspired by the new Columbia Pictures' production of that name.*

At leading jewelers and shops. Write for your nearest dealer.



A. J. VAN DUGTEREN & SONS, INC. • 5 EAST 57 STREET • NEW YORK 22

jay Thorpe
24 WEST 57
NEW YORK

This... chastely simple cowl dress, created by our designer, Czettel, in fluid rayon crepe.

a Jay Thorpe Original

with That*... superlative jewel-toned lizard, in green, red, navy, black, brown or natural.

a La Valle Shoe

*REG. U. S. PAT. OFF.

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Fifth Avenue, New York

I'm Fabulous
you're Fabulous
he's Fabulous
she's Fabulous

it's Fabulous by Charbert

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Perfumes, Main Floor • Subject to 20% Federal Tax

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Serenely cool
rayon sheer with
a tiered tunic
that ripples free
in back. Summer
brown or black;
10 to 18. $69.95

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GREEN ROOM SPECIALTY SHOPS,
3rd FLOOR, LEX. at 59th, N. Y. C.

MAC
ANTICIPATION
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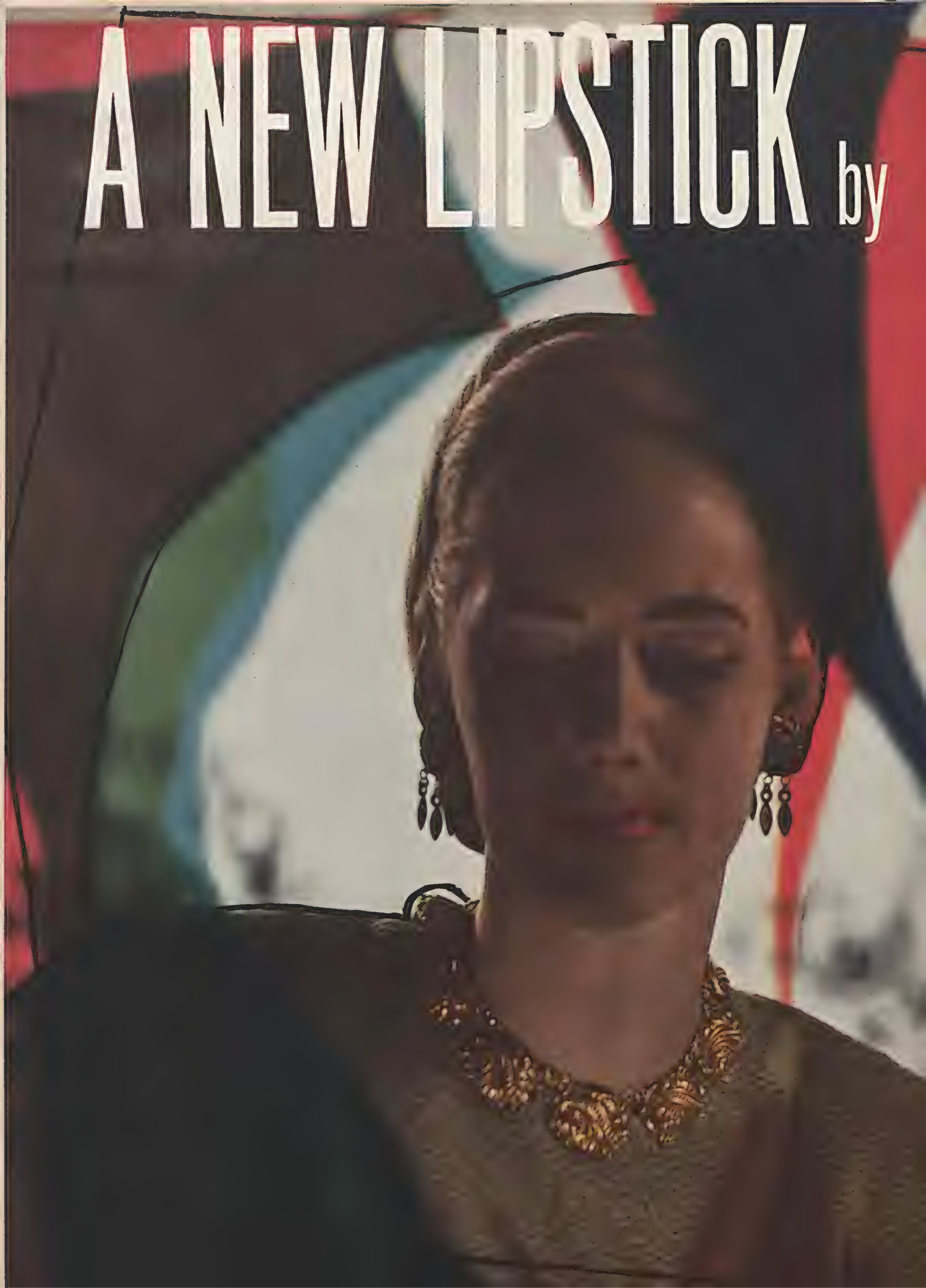
parfumes


A NEW LIPSTICK by

HENRY ROSENFELD

You've always adored
his dynamic clothes . . .
now you'll fall in love with
his lipstick . . . a lipstick as surely
color-blended . . . as subtly fashion-right . . .
as every Henry Rosenfeld costume.

You've only to try it to recognize at once
its superior texture and staying power . . .
only to see its six vibrant
fashion-keyed
colors
to realize that
here, at long last,
is the lipstick
you've been waiting for.

Also available are Henry Rosenfeld's
brush lipstick, rouge, face powder,
dusting powder, perfume, cologne.
Sold in fine fashion and department stores
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Henry Rosenfeld,
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Sparkling
Lucite case with
Richelieu brass base . . .
special lock-tight feature to
prevent smearing.
$1 plus tax

for the SUN-FULL life!
Columbia precision-clear sunglasses . . . designed
by master-craftsmen in plastics . . . dramatic in their flattery
. . . distinctive in their style and fit
. . . just meant for you who seek a new sun-sation!
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SUN GLASSES
COLUMBIA PROTEKTOSITE CO., INC., CARLSTADT, N. J.

Quality wears this label

"The Bridal Bouquet..."
Bernard Lamotte's nostalgic interpretation of Lilianelle
—the French lily of the valley whose glorious fragrance
has been captured for you in Lilianelle perfume.
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PINAUD
Parfumeurs Since 1810
PARIS NEW YORK LONDON
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PINAUD

Spirited... with fine clean lines, by Duchess Royal

for town and country. Made expressly for us in Southward*, an American Silk Mills

rayon suiting. Platina, aqua, grey, red, turquoise, brown, black. Sizes 10 to 18, $25.00.

***Reg. U. S. Pat. Off.**

The Suit Shop *Chas. A. Stevens & Co.* *State Street, Chicago*

Harrold
parades a double row of buttons
up a suit emphasized with flange
shoulders. Tailored with integrity
in three different fabrics loomed
by The American Woolen Company:
the glen plaid worsted shown,
grey-and-white chalk stripe wool,
or pure worsted gabardine in colors.
Style 946. Sizes 10 to 20. About $50
Write for name of store in your city.
Harrold, 79 Fifth Avenue, New York 3

Harzfelds
Petticoat Lane . Kansas City
by Adrian

Extacee

Lingerie for the Youthful Silhouette in sizes 9 to 15

Extacee Inc., 10 East Fortieth Street, New York City

Division of Vanity Fair Mills, Inc., *Reading, Pa.*

Continental in scope . . . New York's Ben Reig original designed by Omar Kiam in Onondaga's Ononda crepe. Latticed high and low is this slip of a dress with bolero . . . California's Keneth Hopkins shadow hat.

The Fair • Fort Worth, Texas • Where the West Begins

A blouse for after five. Heller-fashioned in Huguet's sheer, a CROWN tested rayon hand-washable fabric. White, pink, blue. Sizes 32 to 38. Under $10.

At better stores or write: SIDNEY HELLER CO., INC., 525 SEVENTH AVENUE, NEW YORK 18.

Jordan Marsh

The winning summer fashion—A cotton suit! Broad of shoulder, slim of waist, gracious town or country manners! These perfect examples by DUCHESS ROYAL in crisp "Cool Cord" by HOPE SKILLMAN, pre-shrunk, crease-resistant and colorfast! (Left) With mandarin collar and shirt sleeves. Sizes 10 to 20. (Right) With a drawstring back. Sizes 10 to 18. Both in brown, red, grey or blue. $19.95 each. Misses' Suit Shop. Second Floor.

JORDAN MARSH COMPANY • BOSTON 7, MASS. • NEW ENGLAND'S GREAT STORE

Hand tailored by Philip Mangone. A distinguished suit of Wain, Shiell gray worsted, loomed in Great Britain. $139.95

Frost Bros.
San Antonio

Tribute to Beauty
Enchanting Yu Perfume
Flattering Yu Face Powder

AN
Odette Barsa
ORIGINAL
From her collection of
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by fine stores everywhere.
ODETTE • 16 EAST 34 ST., NEW YORK 16, N. Y.

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Stockings of Elegance

IN SYRACUSE AT

the Addis co.

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You're right as rain with Exylin!
EXYLIN, fashion's pure plastic material, in raincoats so smart, so exciting that you'll even make "partly cloudy" an excuse to show yours off!
EXYLIN takes raincoats out of the humdrum class. Gives them a lustrous satiny finish. These raincoats have flattering shape and keep it! They're waterproof. Never crackle.
Indoors, too, EXYLIN will shine in garment bags, blanket bags, aprons, for example. Here's why . . . EXYLIN is odorless, strong, see-through, stain-resistant—cleans easily with a damp cloth, and never seems to wear out!
Look for the name EXYLIN on the product.
EXYLIN
fashion's pure plastic material
McCOY, JONES & COMPANY, INC., CHICAGO 54, ILL.
Division of General American Transportation Corporation

Tailspin
perfume...
light
blithe
and debonair
LUCIEN LELONG

So much smarter... keyed to your costume

HANSEN GLOVES

A famous name for 75 years

Ben Gam's
lace-traced triumph from
the May Company
DENVER

Miss County Fair, 1946
J.L.F. Original in
Soap'n'Water* rayon shantung
for a happy Spring holiday.
In Big Top Brown, Roller Coaster Red,
Midway Green, Blue Ribbon Blue.
Sizes 7 to 15

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J. L. F. ORIGINALS, 1372 BROADWAY, NEW YORK 18

INTRODUCING . . .

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A NEW Soap'n'Water*

CITY COUSIN COTTON

Crisp as crusted snow . . . sleek as shimmering satin . . . it's Lustrasheen, handsome new cotton with all the virtues of fine Soap'n'Water fabrics. Lustrasheen makes its exclusive debut to the Capital . . . and to the nation . . . in a group of big-city fashions exclusive at Woodward & Lothrop. Look for the Soap'n'Water clothespin tag that says Soap'n'Water fashions are unconditionally washable.

Pink, blue or maize.
Misses' sizes 10-18, 22.95

Pink, blue or maize.
Girl's sizes 7-14, 7.95

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WOODWARD & LOTHROP
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"LOOK FOR THE CLOTHESPIN TAG"

Bathing Suit by Caroline Schnurer • Child's Dress by Borgenicht • Housecoat by Dorian-Macksoud

COUNTY FAIR hoopla . . . big tent, ferris wheel . . .

it's all in *Soap 'n' Water* new Ramoka print. Guaranteed unconditionally washable!

At leading stores throughout the country.

Day dress by Horwitz & Duberman • Dinner Dress by Fred Perlberg

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Jane engel

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and all other JANE ENGEL SHOPS

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of Georgia

From our Georgia Peach Collection... All the charm and symbolic prettiness of the Georgia Peach evoked by Verney in the soft luscious print designed especially for us...

Sun Surf suit and NanTucket-Natural dress... both in peach-bloom shades: peach on white, aqua, maize and pink.

DAVISON — PAXON CO., ATLANTA • Augusta • Macon

An *Aldrich* original . . . this slim summer suit in Stunzi's American linen . . . garnished with gold buttons and belt . . . about fifty dollars . . . LARRY L. ALDRICH, Inc., New York.

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Greatest catch of the season! Revlon's *new color*

"Bachelor's Carnation"

NAIL ENAMEL LIPSTICK FACE POWDER

a capricious carmine with a tender passion!

Plucked from the heart of *his* carnation, it turns *siren* on *your* matching lips and fingertips. "Bachelor's Carnation" face powder harmonizes!

"Toast of the town" packages!
"Bachelor's Carnation" Match Box Set 1.75,
Face Powder 1.00, *plus tax*

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Eisenberg
DRESSMAKERS
JEWELERS
Startling
Startling
Excitement

Originals
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PERFUMERS

THE FLORSHEIM SHOE COMPANY · CHICAGO · *Makers of Fine Shoes for Men and Women*

DRESS—CAPRI ORIGINAL
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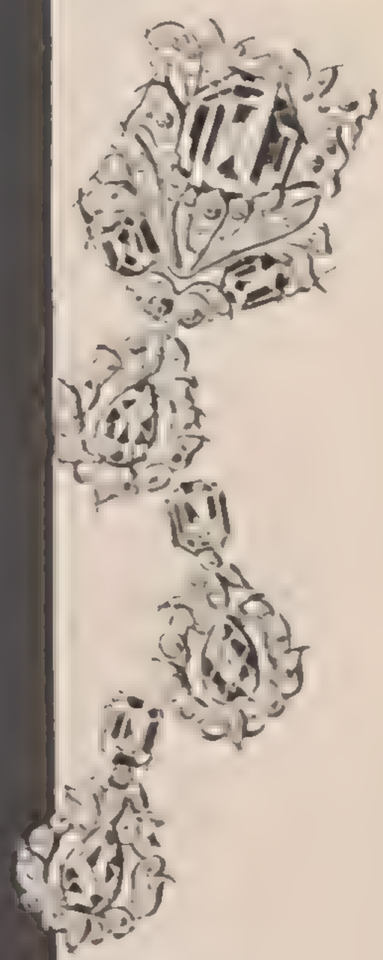
Eisenberg Originals

Eisenberg's "Excitement," a provocative summer cologne

Eisenberg's inspired white shantung, richly embroidered from cape to hemline



Eisenberg Ice set in sterling, drop pin and matched earrings

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Emma Lange, Inc.
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AN EISENBERG Original
... exclusively ours in Milwaukee

Eisenberg boldly buttons with jewel-like mother-of-pearl and belts with red leather a Galey and Lord seersucker. Very Virginia in its quiet smartness. Brown and gray stripes. Misses sizes.

the shopping center Richmond, Va. Miller & Rhoads

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designs for summer days and nights . . .
cool rayon sheer dress with deceiving simplicity

NETTIE ROSENSTEIN ties her famous bows on the short-sleeved bodice of a rayon sheer dress.

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almost nothing
a few inches of rayon satin with "Lastex" yarn maneuvered in the special Jantzen way will go a long way toward giving you the right line for keeping glamorous, cool and happy all through the summer. It's the world's youngest, smoothest, most effective panty-girdle . . . light-as-air, easy-to-wear, easy-to-wash . . . white, nude, ice-blue . . . 5.00.
Other marvelous Jantzens 5.95 to 8.50 at most stores.
the foundation of natural beauty is *Jantzen
*Reg. U. S. Pat. Off.

Solving Your HOUSING SITUATION *—Bedroom Department*

Flick one of these lovely gingham petticoats over the springs of your bed—an equally be-ruffled coverlet over the top. Frame your windows with crisp matched curtains. All so easily done—inexpensively! From our new group of Craig Creations in that marvelous STARSPUN* gingham (remember gingham and how it washes) that also includes vanity skirts, pillow slips, bedspreads.

ST. PAUL 2,
MINNESOTA

*Reg. U. S. Pat. Off.

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Celanese
Weathervane*
exclusive with
handmacher
Translation from the Basque in WEATHERVANE*, a Celanese* fabric of rayon that declines to wrinkle in the most humid weather. Sun-soaked desert colors and black and white. Under twenty-three dollars.
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Potent Essence of Desire to Touch

Etched bottles encased in lace and satin bandboxes
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perfume *White Shoulders*
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Le Gant* Sta-Up-Top*

THE ULTIMATE IN FINE CORSETRY

Won't Roll Over - Won't Ride Up

The Bra is a Warner's ABC Alphabet*

*Reg. U. S. Pat. Off. Pat. No. 2,136,7

For your enchantment--an exquisitely moulded hostess gown.

Deeply bordered with alencon-type lace. Available at B. Altman & Co., and other fine stores throughout the country. About $25. For store nearest you, write Sam Landau, Inc., 105 Madison Avenue, New York 16, N. Y.

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"Sports"

If it makes a difference where
you stand with the crowd, Friendly
"Sports" may make all the difference
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$5 to $6
Slightly higher
Denver West

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Above All
...for sheer beauty
Northmont
FINE STOCKINGS
"Bathed in Precious Cosmetic Oils"
© 1946 NORTHMONT HOSIERY CORP

EARLY AMERICAN

*Old Spice**

America's own fragrance—

ROSES-AND-SPICE

SCENT IN SEQUENCE always yours: Toilet Water 4 oz. 1.00†—8 oz. 1.75† Body Sachet 1.00† Tablet Sachet 6 for 1.00† Dusting Powder 1.00† Talcum Powder 3½ oz. .50†—10 oz. 1.00† Bath Salts 1.00† Soap 3 cakes 1.00 Perfume ¼ oz. 2.50† — *Each a Shulton Original*

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†Plus Tax *Reg. U.S. Pat. Off.

The gentle art of hand-sewing perfected in blouses, lingerie, baby clothes, in fabrics by Stonecutter

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Town *and* Country Shoes in cool black cotton . . . thoroughbred teammates for your Summer clothes. Globester, under 7.00; matching Snood and Drawstring Bag. Also in white or creamy brown.

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Of course you'll want to know the Town and Country store in your City

HALLIBURTON'S

OKLAHOMA CITY

Kenneth Tischler tailors country cottons in striped Bates poplin. Left: kick-pleated skirt, back buttons to the waist... pale blue and wine, pink and royal, yellow and gray. Sizes 10-16, $14.95. Right: full skirt, buttoned front...rose, aqua, and white; gray, yellow, and white; black, yellow, and white; luggage, aqua, and white. Sizes 10-18, $12.95. MAIL ORDERS.

Accomplished playsuit! So well-mannered that it poses as a dress-about-town. So wrinkle-free... because it's heavenly Sacony-Ciella* $19.95

THE BETTER 1/2 OF YOUR WARDROBE

* Stratosphere cool — and proven so! Impartial laboratory tests show acetate rayon to be coolest of fabrics because it's smooth, super-porous.

FEATURED BY BETTER STORES

SACONY, 1384 BROADWAY, NEW YORK 18, N. Y.

Customcraft
adventure in white
Inspiringly decorative and reassuringly
comfortable for every spectator activity.
KRUPP & TUFFLY, Inc.
901 MAIN AT WALKER • HOUSTON 2, TEXAS

Glad, mad plaid for days when the green grass grows
and you prefer Crystal Cottons for town as well as country.
The fabric, DAN RIVER's...the dress imaginatively styled
as are all Crystal Cottons. About 23.00 at most fine stores or
write David Crystal, Inc., 498 Seventh Ave., New York 18, N. Y.

Nardis of Dallas

A trio, changeable as the weather. Perfect companions for week-ending, playing or city sightseeing. First, a button-high blouse, then a skirt and matching slacks with interest at the bulky hip pocket. All three in Duplex "Pitter Pat," a luxury rayon fabric. In black, gold, rose, aqua or sand. Sizes 10 to 18. Belt by Marilyn of Dallas. Blouse and skirt, under $15.00. Slacks, under $8.00.

At fine stores everywhere or write
NARDIS SPORTSWEAR, DALLAS 1, TEXAS

Consummate poise in a Samuel Kass gown for evening . . . fashioned of Julius Werk's Crepe La Loi, woven by Stonecutter. A new, war-tested Narco rayon yarn lends unexpected strength . . . surprising serviceability . . . to this lovely chiffon.*

A NARCO NORTH AMERICAN RAYON FABRIC

* Narco is the registered trade-mark of the North American Rayon Corporation • 261 Fifth Avenue • New York, N. Y.

On your lips,
a "forbidden" red
and the
"forbidden" fragrance
too with

Lipstick TABU

Dana

. . . and concealed within the cover of this almost too-clever lipstick is a vial of TABU perfume. $2.50 including the perfume.

Dress, Jo Copeland—Pattullo
Rawlings Photo
© 1946 Dana Perfumes, Inc.

Devastating
Anjou's enticing fragrance in a new Eau de Parfum...
a lighter version of the perfume.
Devastating Parfum 1.75 to 20.00
Eau de Parfum 2.00 and 3.50
plus tax
Parfums Anjou, Fifth Avenue, New York

PONEMAH SPOVEN* MEANS FASHION WOVEN
Adventurous as a sail on the China Seas, this heavenly soft, cloud-light miracle† fabric by Ponemah! Captured in a chorus of Cathay colors by Combier-Chauvin and beautifully handled in a dress by Adler & Adler.
Ponemah
SPOVEN
Ponemah greige goods are *Spun and Woven exclusively for quality fashion converters.
*REG. U. S. PAT. OFF. †U. S. TRADE MARK APPLICATION APPL. FOR

BIG and LITTLE Swooners*

Big lollipops for mother, little ones for daughters—swimsuit creations by Cole of California, in Bates Fabrics' Big 'n' Little prints. Make sure it has this label—your proof it's a Cole original

Cole
OF CALIFORNIA
ORIGINAL

COPR. 1946, BY COLE OF CALIFORNIA, INC., LOS ANGELES 11

*Trade-mark Reg.

The perfume that carries you on ... and on

Kodachrome by Edward Jacobsen © Parfums Ciro Inc. 1946

3 SIZES: $27.50 $10.50 $6.25 plus taxes

parfums CIRO

Richelieu Pearls*
they're beautiful
Richelieu
Richelieu
*SIMULA
The words Richelieu, Satinore, Iridelle are the registered trademarks of Jos. H. Meyer Bros.
CREATORS OF Richelieu PEARLS IRIDELLE JEWELRY SATINORE JEWELRY Internationally FAMOUS

"I feel so flip in
a gay little bustle ...
it's sure to get
backward glances
in Knockout
plaid gingham ".
— American Girl
GALEY and LORD cotton
personality
Classics

Looking back for a split-second...

Five critical years have passed since the New York Dress Institute was founded as the voice of our great dress industry. On our fifth birthday, it is satisfying to record that during this time, the Institute has done much to sponsor the cause of New York fashions and to enhance their prestige all over the world.

THE NEW YORK

DRESS INSTITUTE

"Snow White and the 7 Bows"
by Teuri
Golovin G.
In this whimsical touch of designing genius
Teuri stresses the shadow-play of lace on satiny white surfaces.
Block's
INDIANAPOLIS

you just know she wears them . . .

streamlined seams
in three proportioned
NYLON
stockings by

McCallum and **PROPPER**

1 stripe if you're small . . .

2 stripes if you're medium . . .

3 stripes if you're tall . .

YOUR
American
Cotton
and
AMERICAN
DESIGNERS
"Clothes recipe for summer week-ends to come...a town shortie jacket and ballerina skirt well mixed with playclothes for sun. The fabric is a fine cotton Surah by Hope Skillman who calls the new creamy shade 'White Coffee'...here blended with one of her famous shirting stripes."
Clare Tiler Campbell
WYNN RICHARDS
NATIONAL COTTON COUNCIL ★ COTTON-TEXTILE INSTITUTE

Gingham for little girls . . . a childhood classic from daguerreotype days! It's smart and sturdy for year-round wear . . . tubs easily, stays crisp . . . Traditional, too, is the quality of Galey & Lord yarn-dyed ginghams . . . and the can't-be-copied character of Cramerton weaving.

Galey & Lord Cottons by Cramerton

"Hell –
Fashion raised to the Nth power
in a new Mademoiselle
by Carlisle –
destined to understudy your
most dramatic heroines. 14.95
Ford + Taylor

Fresh as a flower bank on a
sunny spring morning . . . a daisy print Habitmaker*
of mint-cool rayon crepe. Shirt collar . . .
and of course, the famous Free-Action* sleeves.
At the best store in your community.

Habitmakers*

ADLER & ADLER • 550 SEVENTH AVENUE, NEW YORK CITY

*Reg. U. S. Pat. Off.

A promise for all your tomorrows...

Your soft bridal satin may yellow . . . your lacy veil may fray in its fragile folds. But . . . *two* bridal beauties will live forever . . . the white fire of the diamond pledge on your finger . . . the frosty splendor of the Heirloom Sterling on your table. These beauties are untouched by time. *They* are *real—they* last through all tomorrows.

But words won't do. Seeing is *still* believing. Your own two eyes will decide the Heirloom Sterling pattern of your choice as your fingers sense its depth of design . . . and your hand weighs the watch-fine balance of every piece. See these patterns at your store. *Then* choose, serenely sure that *this* beauty is for all *your* tomorrows.

Heirloom* Sterling

FROM GENERATION TO GENERATION

*Trademark Copyright 1946 Oneida Ltd.

Patterns shown Heiress (above) Virginian* (below)*

DIAMOND JEWELS COURTESY MUSEUM OF THE CITY OF NEW YORK

from the Romance of the Past . . .

Rare diamonds, set in the frosty security of silver . . . such are the brooch and earrings Edward Sands Brooks, son of the founder of that great mercantile family, gave to his bride, Adeline Matilda Creamer Leveridge, as his bridal gift in 1844. Such priceless jewels, like fine sterling, are treasured through generations.

sophie original and jewelry, saks fifth avenue

the fan case
makes 1946 fanfare,
five to fifteen dollars

a Wadsworth

Powder Case

Duchess of York Perfume

Spring song in a golden crown...

the tender, lilac-laden fragrance of Duchess of York

...most beloved perfume of our time.

In gold-encrusted crown bottles 4.00 to 35.00 plus tax

Prince Matchabelli

PRINCE MATCHABELLI, INC.

Your Loveliness . . . IN THE BALANCE

WHEN HIS EYES WEIGH your loveliness . . . be serene! Entrusted to heavenly Attar of Petals toiletries, your loveliness will rise triumphant.

The magical blending of a thousand fragrant flowers . . . such is the enchantment of Attar of Petals Essences, dewy-soft Face Cream, silken Powders. Use these, and other petal-fresh toiletries by Orloff, to awaken new loveliness.

At leading stores, $1 to $3.75 (plus tax).

ORLOFF

Attar of Petals

TO USE FOREVER AFTER, the hand-painted Apothecary Jars inspired by heirloom antiques in the historic Mercer Apothecary Shop at Fredericksburg, Va. Labels provided for various re-uses.

Jean Vivaudou Co., Inc., 10 West 33rd Street, New York

Once More on Course

Once more the seas are tranquil. And once more Matson, resuming the steady course of progress which has existed for 64 years, is free to turn its thoughts toward the improvement of travel between Hawaii and the Mainland. And since Matson's business is transportation, it plans the most modern in travel facilities by sea and by air.

Matson

KNOWS THE PACIFIC

MATSON LINES TO HAWAII AND THE SOUTH PACIFIC
SAMOA · FIJI · NEW ZEALAND · AUSTRALIA
OFFICES: SAN FRANCISCO · LOS ANGELES · NEW YORK · CHICAGO

PHOTOGRAPH BY RAWLI

Why this bridal gown costs $650!

This bridal gown with its exquisite pearl-encrusted bodice is custom-made to individual order. Created by a master designer, interpreted in a sumptuous brocade by the most highly skilled needlewomen—it is an outstandingly beautiful example of the couturier's art. Another quality feature of this gown is its Talon slide fastener . . . the slide fastener flexible as a ribbon . . . that follows the flow of the fabric so faithfully you are never aware of its presence. Yet, surprising as it may seem, the Talon slide fastener, a quality feature in a $650 bridal gown, is so inexpensive that you can enjoy its proven excellence in your $1.95 house dresses. Look for the trademark "Talon" whenever you buy merchandise equipped with slide fasteners. Talon, Inc., Meadville, Pa.

$650 gown or $1.95 house dress, the Talon slide fastener adds extra value to each!

Talon

REG. U. S. PAT. OFF.

THE QUALITY SLIDE FASTENER

AVEDON

Kristina* handmades

A goddess gown in Stonecutter's fluid sheer rayon crepe.
Narrow bands of shining rayon satin at the waist girdle it divinely.

Every bit handmade, except for the very inner seam. Heavenly thought in tearose, white or blue. 32 to 38, 15.00

BONWIT TELLER, New York RICH'S, Atlanta B. SIEGEL & CO., Detroit HALLE BROS., Cleveland *Reg. U. S. Pat. Off.

Around the corner or

around the country Pakables

take you there smartly. Fabric

by American Silk Mills. For name

of Pakables store in your

city, write Pakables, 498 Seventh

Avenue, New York 18, N. Y.

pakables*

*Reg.

World-famous Moygashel Irish Linen returns . . . by the yard, or in dresses, at leading department stores . . . crisp, cool, crease-resistant pastels . . . guaranteed fast colors.

STEVENSON'S MOYGASHEL LINENS, LTD.
14 East 38th Street, New York 16, N. Y.

Guaranteed Fast Colors

MOYGASHEL

CREASE-RESISTANT IRISH LINEN

Crown Tested

THE FASHION:

Spectator dress from Jerry Parnis, in Tiber —a CROWN* Tested Green Light fabric by Dan River. Made of 80% spun viscose rayon—20% cotton, CROWN Tested for commercial and machine laundering and general serviceability. Pink, aqua or gold with black. Sizes 10 to 18. Around $25.00.

FEATURED BY:

PECK AND PECK, New York
NEIMAN-MARCUS CO., Dallas
I. MAGNIN & CO., California & Seattle

This identification is awarded only to fabrics containing CROWN *rayon, after they have passed the* CROWN *Tests for serviceability.*

American Viscose Corporation,
350 Fifth Avenue,
New York 1, N. Y.

*Reg. U. S. Pat. Off.

Slumber Trio

Kickernick's Cool, Comfortable Way to Dreamland

Kickernick
LINGERIE

PANTIES • PANTIE GIRDLES • BANDEAUX • SLIPS • GOWNS • PAJAMAS

Winget Kickernick Company • Minneapolis 6, Minnesota

*T. M. Reg. U. S. Pat. Off. by ARALAC, INC., a division of NATIONAL DAIRY PRODUCTS CORPORATION. Azlon is the common generic name for all man-made natural protein fibres.

Raymond

moves spring indoors,
does a flower arrangement
as rapturous as the first robin.
In Lyncrest Rosebud,
a spun rayon and Aralac
print on white or copen blue. $14.95.
Raymodes Negligees, Inc.,
105 Madison Avenue, N. Y. C.
at all Plymouth Shops

FABRIC BY FLUEGELMAN

Magnin's Portrait of Fashion

including sun clothes with the sure touch of distinction.

(above) Broadened shoulders form the cap sleeve . . scalloped trousers . . golden coin buttons and gilt leather belt . . .

Perfect for sailing . . nautically inspired . .

Laced corselette belt on linen-like pusher shorts (left) . .

striped jersey blouse (pink or turquoise with black)

D'HOTI OF SUN SPLASHED EAST INDIAN PRINT ➡

I. Magnin & Co.

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • CORONADO

I. Magnin & Co.

Spin your dreams in a lovely Vendome gown. Created of Bur-Mil rayon, batiste and other quality fabrics.*

At fine stores everywhere $4. to $9.

Vendome Lingerie

*Reg. U. S. Pat. Off.

Here they are -- those well styled Tom Boy frocks that always play such an important role in the American summer scene. Here they are -- in casual classics, or frankly feminine flatterers; in pastels, prints, or stripes -- cottons and rayons. Now, at good stores all over America.

Made by Straus, Royer and Strass, Inc., Baltimore 11, Md.

When a *SLIP* becomes a social error

...switch to

Mary Barron

Slip-up on new job! Applying for good position, ability excellent, appearance perfect, except for the atrocious behavior of the inelegant slip! . . .

This needn't happen to any woman! A Mary Barron slip does not ride up, pull down on the straps nor twist ungracefully around the hips. The patented "BIASTRAIT" functional design (single back seam, no fancy gadgets or trick inserts) is responsible for perfect behavior in action or repose.

Luxurious lace-trimmed styles or smart tailored models! In the season's favorite colors!

This advertisement is based on the actual "embarrassing episode" of Miss Marion Anderson, Chicago, Ill., to whom we have sent a check for $50.

MADE OF BUR-MIL QUALITY RAYON FABRIC

BUR-MIL* rayon French crepe, lace-trimmed.
Tearose and white . . . . about $3.00
Others in lace-trimmed or tailored styles about $2.00

*Reg. U. S. Pat. Off.

WHEN YOU ORDER FROM YOUR LOCAL STORE, GIVE THEM YOUR BRASSIERE SIZE

SOLD AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Co., 180 Madison Ave., New York 16, N. Y. (Expires June 30, 1946)*

Coblentz
handbags
for Spring promenades...

Sheer Fabric Luxury

ROULETTE... a luxurious dense sheer rayon fabric...
interpreted by America's top-flight designers into garments that
accent your loveliness... and herald the HAYMAN reputation
for fabric perfection. Available at better retailers everywhere.

oscar hayman
fabrics of fashionation
1400 BROADWAY, NEW YORK
ROULETTE FABRIC IS MILLIKEN WOVEN

The Oscar Hayman Fabric is MILLIKEN Woven

contrasting
white with black
blue with brown
gold with black
pink with black

two-piece in
sizes
16 to 46
$25

oscar hayman
fabrics of fashionation

Lane Bryant

NEW YORK • PHILADELPHIA • CHICAGO • BALTIMORE • DETROIT • BROOKLYN • ST. LOUIS

Photo by Mitchell Bliss

The Hayman Fabric shown is MILLIKEN Woven

*Varden Petite** . . . if you are *five feet five inches or under* you will be sure to choose this cool, flattering summer sheer with the softly detailed skirt and its jet buttons. Oscar Hayman fabric. About $35.00.

* Reg. U. S. Patent Office

MARSHALL FIELD, CHICAGO • BULLOCKS, LOS ANGELES • JULIUS GARFINCKEL, WASHINGTON

ROULETTE Fabric is MILLIKEN Woven

"Spun Magic" Fabric is MILLIKEN Woven

"Spun Magic"

C. H. D. ROBBINS opens wide eyelets on lovely "Spun Magic"...an OSCAR HAYMAN fabric. Sizes 14 to 44.

At your favorite store

C. H. D. ROBBINS CO.
525 Seventh Avenue
New York 18, N. Y.

The J. L. Hudson Co., *Detroit, Mich.* • H. & S. Pogue Co., *Cincinnati, Ohio* • John Taylor Dry Goods Co., *Kansas City, Mo.* • Marshall Field & Co., *Chicago, Ill.*

Applique embroidered pocket on a coat dress of Hayman's "Matalin"—a linen-like rayon loomed by DEERING MILLIKEN. About $23. Kane Weill, 498-7th Ave., N. Y.

of sheer crepe by Oscar Hayman

AT MOST OF AMERICA'S FINEST STORES

ARTHUR WEISS & COMPANY

337 SOUTH FRANKLIN STREET • CHICAGO

The Hayman Fabric shown is MILLIKEN'

ROULETTE Fabric is MILLIKEN Woven

Deauville's push-up sleeve blouse to bare arms beautifully: White ice, blue, rose, chocolate, jet, 12.95; exclusively at **NANCY'S** Hollywood, California

The classic contour

. . . elegant with epaulets and envelope skirt. In rayon gabardine.
White, Sentiment Pink, Susan Blue, Appeal Yellow.
Sizes 12 to 20. About $15.
At your favorite store or write to:

eve arlington
classics

134 West 37 St., New York 18, N.Y.

A. Labtex Fabric

from a cool green glade

GREEN MOSS

by

HERB FARM

The quiet of a cool, green glade, the babbling of a brook, the soft green moss that cloaks its banks . . . Herb Farm captures this delightful enchantment in Green Moss—a tender, delicate, airy scent that whispers of spring. In a series of refreshing fragrant luxuries compounded from Herb Farm's cherished formulas. Green Moss Perfume, $2.75, 5.00, 8.50. Toilet Water, $1.50, 2.50, 4.00. Dusting Powder, $1.50. Talcum, $1.00. Bath Essence, $2.50, 4.50. Sachet Trio, $1.50, 2.00. At better stores. *Plus Federal Tax*

The HERB FARM SHOP *Ltd.*

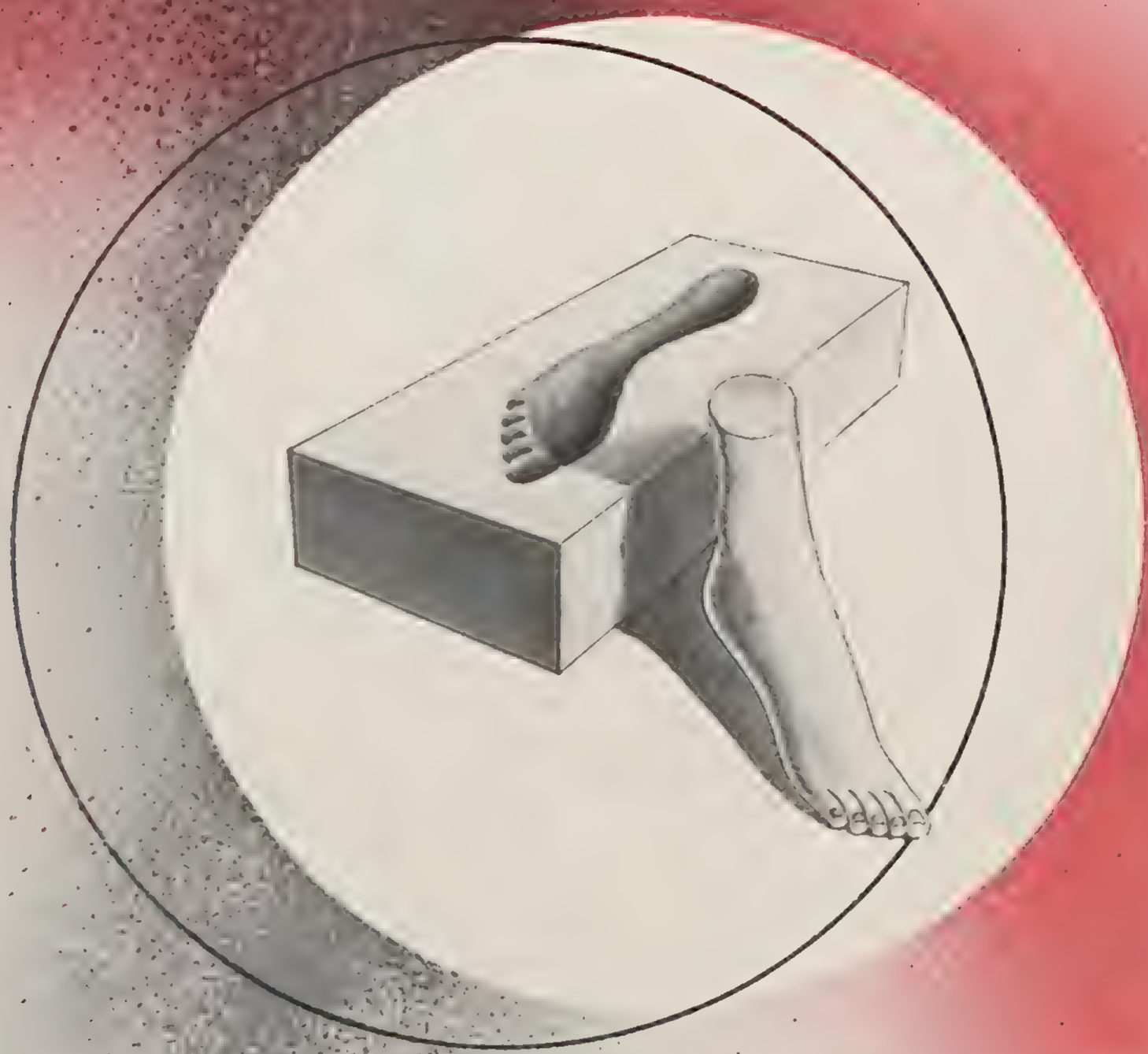
IN AMERICA: 347 Fifth Avenue, New York 16, N. Y. • *IN ENGLAND:* 16 North Audley Street, London, W. I.

a Jolles original
The mark of leadership in handbags
© 1946 J. Jolles Studios

Prelude . . . *Dorian's soft gracious hostess gown that is the prologue to your hours of relaxation. In Everfast's featherweight Sunmere rayon crepe, its duo-tone colorings will delight your eye. Gray with chartreuse; aqua with pink. About $22. At your favorite store, or write*

DORIAN-MACKSOUD CORP.
1 East 33rd Street, New York 16

A FABULOUS FORMULA FOR SHOES...



It's a miracle of modern design . . . a formula for walking pleasure you'll discover the moment you step into a Matrix* Shoe and "Your Footprint in Leather."* For this priceless ingredient of every Matrix Shoe is a masterpiece of soothing support . . . a supple leather sole moulded to match each curve and hollow in the bottom of the foot . . . sweetly cushioning your every step in the comfort of *complete*, all-over fit. Your foot *relaxes* . . . you relax as "Your Footprint in Leather" takes over and opens the way to a whole new world of walking comfort.

MATRIX SHOES

with "Your Footprint in Leather"

Most Matrix Styles $9.95 to $12.95. E. P. Reed & Company, Rochester 3, N. Y. Matrix Style Studio, 47 West 34th Street, New York 1, N. Y.

*Reg. U. S. Pat. Off. E. P. Reed & Co.

CHADBOURN HOSIERY MILLS, INC. • CHARLOTTE, N. C.

BY APPOINTMENT
PERFUMERS TO
H. M. QUEEN MARY
YARDLEY, LONDON

summer's dream is she

. . . moving through the night in a magic shimmer. . . . Like pink-gold, her complexion glows —flawless, smooth and sparkling. . . . Lips jewel-bright, head proud-set. . . . Here, clearly, a new and shining presence—here, the lovely perfection that says she's learned to "Color-light"!

"color-light" with

YARDLEY

aids to beauty

"Color-light" your skin—blush-soft — with Yardley "English Complexion" Powder, $1.

"Color-light" your lips—with singing, staying shades of Yardley Lipstick, $1.

"Color-light" loveliness starts with a flawless complexion. For it, Yardley brings you an array of exquisite beauty aids such as rich-lubricating Yardley Night Cream, or Yardley Dry Skin Cleansing Cream. Both $1 and $2.

Prices plus tax

Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Ave., Rockefeller Center, New York 20, N. Y.

ADV. BY N. W. AYER

Peggy Thayer sets the pace for summer. Made in HOPE SKILLMAN'S multi-colored stripes on washable cotton twill. Rose and blue stripes on white, green and lime on white, gunmetal gray and lime on white.

SAKS FIFTH AVENUE, NEW YORK • NEIMAN-MARCUS, DALLAS • L. S. AYRES & CO., INDIANAPOLIS and at other fine stores throughout the country.

SCHOOL & CAMP DIRECTORY

For advice write to Vogue's School Bureau

COEDUCATIONAL CAMPS

FROG HOLLOW FARM
FOR BOYS AND GIRLS 3 TO 8

A home camp of healthy farm life. Big barn, pony, playroom, safe swimming pool: Luscombe playground equipment. Write: MRS. WILLIAM V. FLEMING, R.D. #1, NORTH WALES, PA.

TOWER HILL HOUSE INC.

Work & play in French on L. I. Sound, 70 mi. N. Y. All sports. Tutoring: French, Latin, English, Sciences, Math. by graduates French & Amer. universities. Day long practice in speaking French. Coed 8-18. % LYCEE FRANCAIS, 3 E. 95 ST., N. Y. 28. AT 9-1460.

THE MACFADDEN CAMPS

For Boys and Girls 4 to 12. In beautiful country near N. Y. C. Limited enrollment. Swimming, riding, archery, gardening, field sports, shop, crafts, dancing, movies. Excellent supervision; registered nurse. ROOM 806, 535 FIFTH AVE., NEW YORK 17, N. Y.

FENIMORE RIDING CAMPS
COOPERSTOWN, NEW YORK

A small, delightful camp for carefully chosen boys and girls 6-16. Fenimore's Fiddlestick Farm supplies poultry, eggs, meat, veg. 26th season opens July 2. MRS. C. V. BRAIDER, 21 E. 9TH ST., N. Y. 3.

PLEASANT BAY CAMP

Salt water sailing camp on Cape Cod. Boys 6-14. Girls 6-12. Swimming, sailing, rowing on sheltered bay under careful supervision. Activities include riding. 25 acres on private shore. MR. AND MRS. JAMES V. MELCHER, SOUTH ORLEANS, MASS.

CAPE COD
MUSIC CENTER

The ideal summer for older boys and girls (14-18) who love music. Outstanding instruction—beginners and advanced—instrumental and vocal music, composition, appreciation, and ballet, combined with Seashore Camp activities. For booklet address:

MRS. C. C. CROCKER, *Director*
Box 14 East Brewster Massachusetts

RED FOX

Boys and girls 3-13. Newfound Lake, Bristol, N. H. Where campers enjoy an ideal summer under the guidance of an experienced staff. All land and water sports and creative activities. Four age groups—Kinders, Cubs, Field and Wood Foxes. Scrupulous care. Exceptional health record. *Catalog.*

Miss Katharine V. Bartlett, Director
Eaglebrook School Deerfield, Mass.

JRS. 5-11 MILBROOK SRS. 12-18

• A Coeducational Camp in Maine •

One hundred acres with gardening and building projects. All usual camp activities including swimming, riding, canoeing, sailing, crafts—mountain, riding and canoeing trips. Informal program. Pre-season camp opens in June—Regular season opens July 1. *Catalog.*

MRS. JACKSON V. ADKINS
Phillips Exeter Academy Exeter, N. H.

MAINE SUMMER CAMPS FOR CHILDREN

There are over 200 camps for boys and girls in our lake country, in the mountains, at the seashore. Climate is ideal for all-summer comfort. All outdoor sports, pure water, responsible management and trained supervisors. For Camp Guide write **Maine Publicity Bureau, Box V, St. John St., Portland.**

GIRLS' CAMPS

CAMP ABENA

One of Maine's first girls' camps. Belgrade Lakes. Ages 5-18. Trips, riding, all land and water sports, creative arts. Resident nurse. Inclusive rate. Established 1907. Booklet on request. MISS MARTHA SANSOM, 45 GRANT AVE. V, FARMINGDALE, N. Y.

LES CHALETS FRANÇAIS

Deer Isle, Maine. Swiss Chalets. Girls 6-19. Absorb the French language while enjoying riding, swimming, sailing, all sports and arts. Red Cross, First Aid and Life Saving. Catalog. MRS. ELSA V. JAMES, 1024 WESTVIEW AVE., PHILA. 19, PA.

OY-MO-DÄ-YO

Girls 5-18 40th Season Cornish, Me.

A safe, constructive, wholesome experience on the shore of Lake Pequaket. Sandy beach. Land and water sports. Music, dancing, dramatics. Horseback riding, trips. Inclusive fee. Write for Booklet O.

F. Helen Mayo, 15 Wren St., West Roxbury, Mass.
Mr. and Mrs. Carl C. Peterson, 81 Winslow Road, Waban, Mass.

HIGHMEADOWS
AT BOOTHBAY, MAINE

For Girls 7-17. A summer that builds relaxation and serenity into an informal program of sports, trips, and arts. In picturesque Maine, on spring-fed lakes, near salt water. Screened cabins. For full details, address:

MARION V. SEARING, Director
542 East 89th St. New York

If you wish information or advice on camps write to Vogue's Camp Bureau, 420 Lexington Ave., N. Y. 17.

GIRLS' CAMPS

DUNE BY-THE-SEA
OCEAN FRONT—SHIP BOTTOM, N. J.

21st Yr. Separate Camps for Girls 3-8, 9-16. Mod. bldgs. Sailing, swimming, aquaplaning on bay, tennis. Dancing, operetta, crafts, jewelry, ceramics. M. V. SIBLEY, 123 S. 18TH ST., PHILA. 3, PA.

FIRE PLACE LODGE

A Salt Water Camp for girls 5 to 19 at Easthampton, L. I. On Gardiner's Bay. Sailing, swimming, canoeing. Riding, tennis. Farming, crafts, dramatics, music. Navigation. Counselor Training Group. Booklet. MRS. A. V. PURCELL, 33 OXFORD ST., MONTCLAIR, N. J.

PATHFINDERS' LODGE
ON OTSEGO LAKE, COOPERSTOWN, N. Y.

A Woodland Camp for girls. Twenty-ninth season. Riding, all sports. Music. Sketching and Homemaking. Catalog on request. VALERIE DEUCHER, COOPER INN, COOPERSTOWN, NEW YORK.

OTSEGO

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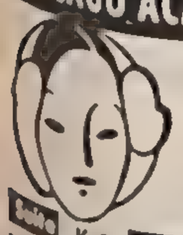

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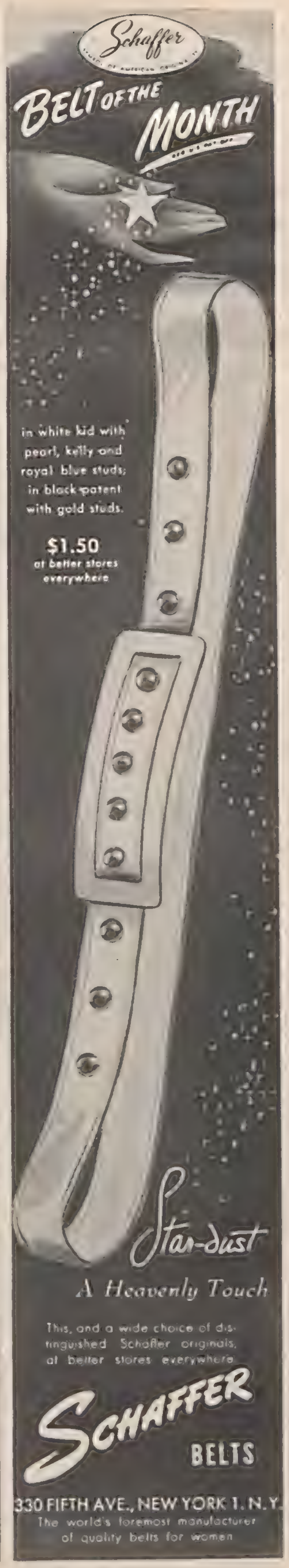

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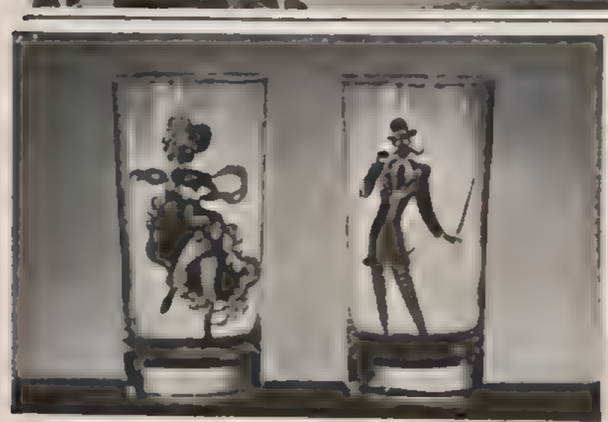

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Whatever color your dressing table is, there's sure to be a harmonizing shade in which you can select this mirror for it. There's off-white, gold or rosedust—so take your pick. Has easel back to stand or can be hung. Measures 15" x 11½".

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SEND CHECK OR MONEY-ORDER
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Photo frame to match for 8" x 10" picture at same price also available.

Henry Rosenzweig
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Hound...heads for summer

This quintet of implements is a fine thing of its kind... each piece is sturdy but slender, and amazingly light. Left to right: bottle opener, cheese knife, cake knife, salad fork and spoon; all nicely balanced, with Lucite and sterling silver handles. The prices are $3, $3, $5.40 and $7.20, respectively...tax included, not postage. The address: Chelton, Inc.; 106 E. 57.

BAKER

News for travellers: lost labels, rained-on addresses and absent-minded porters are no concern of people who equip their luggage with Travl-Tags (yes, we spelled it Travl). The tag is Lucite, with name and address stamped in gold; it latches on by a leather thong. $2...at Bullock's, Los Angeles.

Baby-Bunting Layettes from $66.50
Custom-Made Bassinets from $125.00
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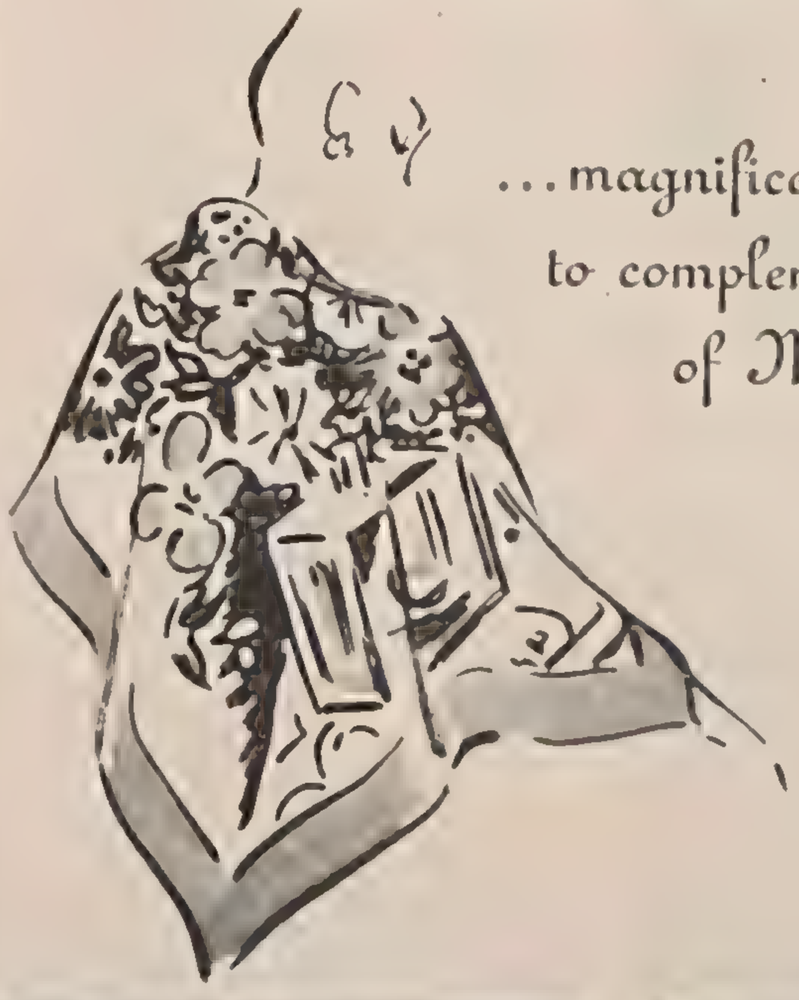

...magnificent floral print to complement the glory of May in bloom.

17.95

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Cangemi, master designer, creates a pump sophisticate with tiered platform. Of Calcutta lizard in ruby red, emerald green, black diamond, brown red, also white suede.

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john hall
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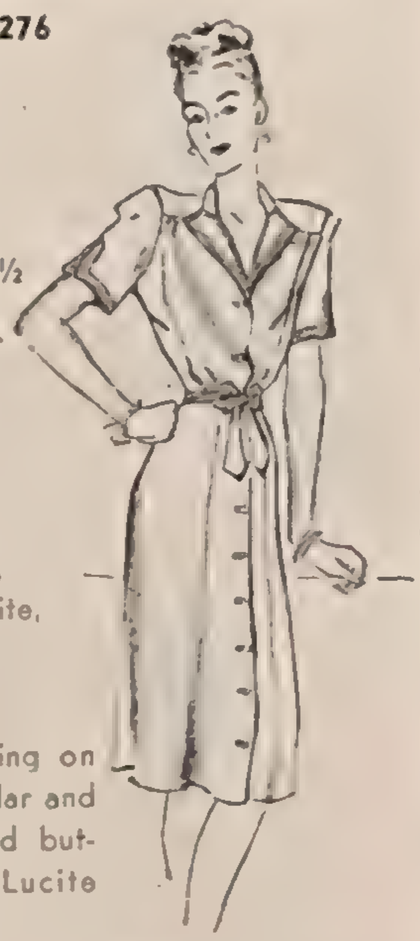
Self-stitching on sleeve, collar and belt. Bound buttonholes. Lucite buttons.



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★keen little Wedgie Sling designed by Orlando Cioni.

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Shop

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515 Madison Ave. at 53rd St., N. Y. — Phone Plaza 8-2346
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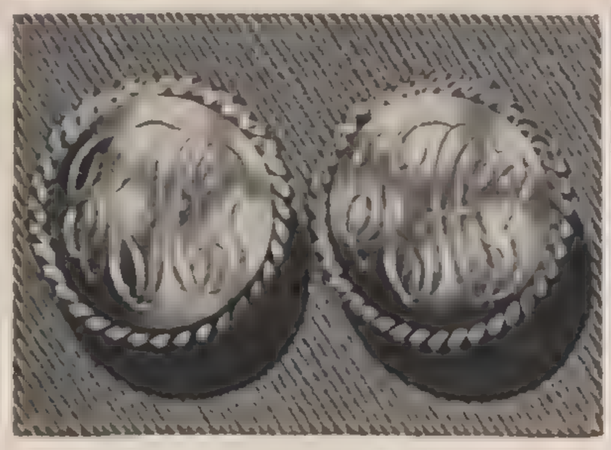

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Gerlou
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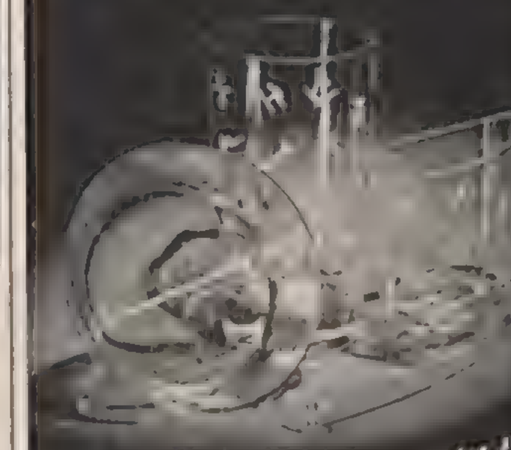
ALL HANDS ON THE BRANDS



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Goldwaters
PHOENIX ARIZONA

Hound... heads for summer

BAKER

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Your permanent, so deep, long-lasting—
Your haircolor, beautifully tinted—
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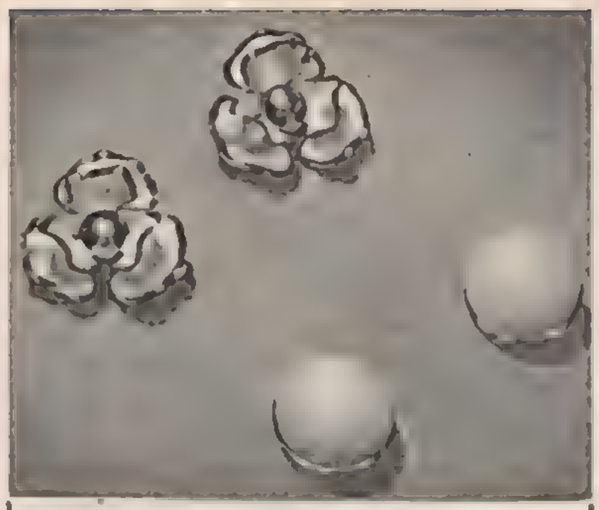

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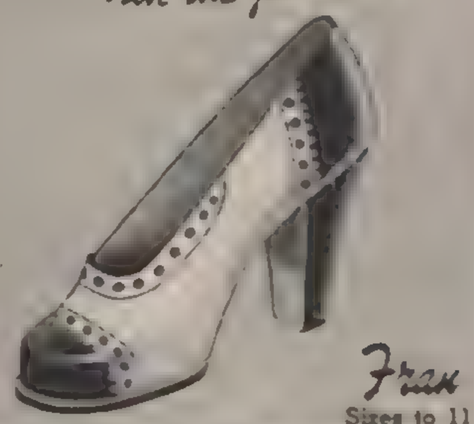
Airz Step $6.50

The shoe with the youthful feel



Fran
Sizes to 11

WHITE SUEDE with Russet Calf Trim
(also with open back)

With mail orders add 25c for handling. No C.O.D.'s.

Write for Booklet "V 56" showing many other styles. SIZES 3 to 11. WIDTHS AAAA to C.

Airz Step
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Shop

Your shoes are putty in the hands of Mr. T. O. Dey. He can shorten, lengthen, and revamp them; make them wider or narrower; open toes and change straps; or add a little pad called "Invisible Balance" which goes under the arch to make Fifth Avenue feel like velvet. Another good trick involves the platform—big or small—which he artfully builds into your unsuspecting thin-soled shoes. Besides such basic structural revisions, Mr. Dey does a wonderful job of shoe-face-lifting...he changes any colour, or even black (unless it's suède), to any other colour; *and* turns tired-out suède into incredibly sleek leather. Complete metamorphosis. Mr. Dey is in New York (509 Fifth); but if you're not, mail shoes and instructions, and he'll work long-distance wonders.

Glasses are just as good to look at, nowadays, as they are to look through. Full-fledged accessories...even some 20-20's we know wear them. So Margaret Ripen thought up accessories for *them:* soft, squared cases of black suède ($2) or red pigskin ($1.50). At Clairmont and Nichols, 515 Madison.

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Tall, gracefully styled, artistically designed Sterling Silver Salt & Pepper set with embossed floral ornamentation. Highly-polished, mirror-finish, superb craftsmanship. Measures 5½" high. $10. set
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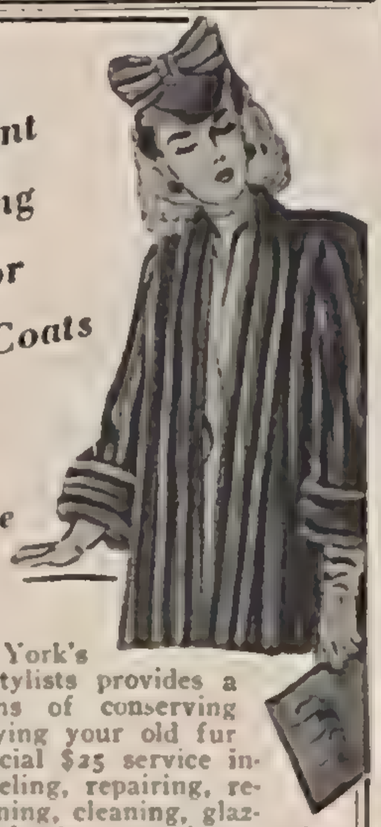

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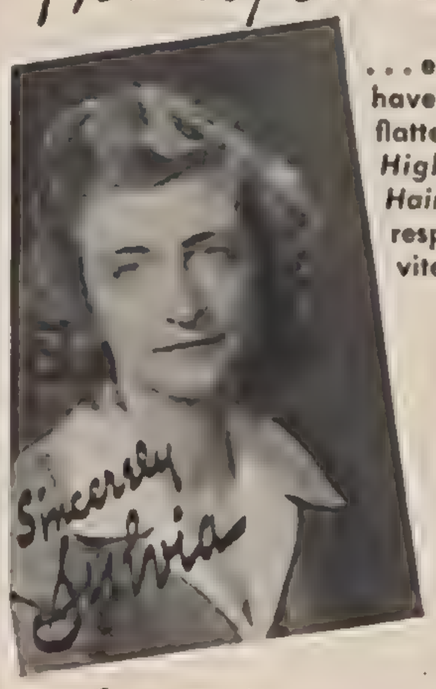
Transformations



. . . enable you to have any desired flattering coiffure. *Highest quality Hair Goods. Correspondence invited. Brochure.*

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Hound ...heads for summer

A knitted suit is a perfect any-latitude traveller. Imperturbable, packable. And this is a particularly fine one...slim, straight, striped-and-plain, with a high collar. Have it knitted to your order at Kargère (714 Fifth Avenue), in any colour-mixture (Shop Hound liked black with gold and green). Made to last for *years*...$165.

Very modern fine American China in classical motif. Pastel mauve border sprigged with purple leaves set off by turquoise enamel dots. Open Stock. Starter Set of 4 dinner plates, 4 dessert plates, 4 bread and butters and 4 tea cups and saucers, $42.00

An Ice Cube Bucket big enough to double as a champagne cooler. Beautiful Spun Aluminum, bright, non-tarnishable—and heavy crock lining. Clear lucite handle and grained and polished birchwood lid. Holds 3½ qts. Each $13.95

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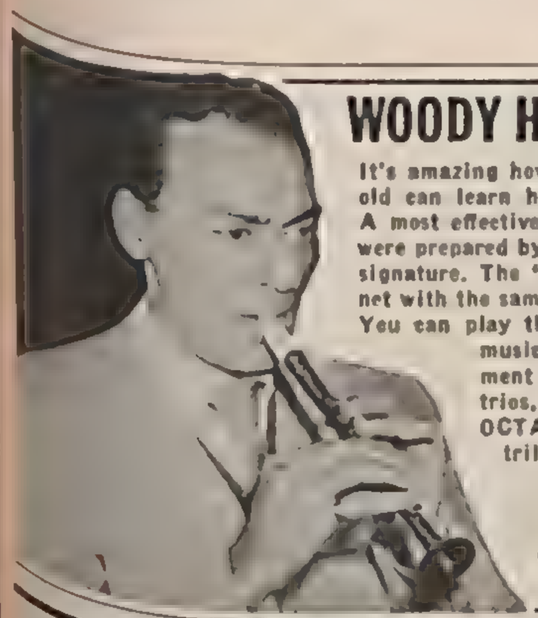

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with Madame Love "additional" hair pieces to match your exact hair shade and personality.

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easily attached. Style at left fills in back of ears, visible from front. Adds chic and allure to any type of face . . $18.00 & up

THIS STYLE . . .
May be worn singly or made up in double size, or as "Figure 8" $8.50, $10.50, $12.50, $15.00. ONLY $7.50

Long Falls—Curls or Page Boy $35.00 and up

BRAIDS $25.00 and up

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The ORIGINAL and ONLY Madame Love Shop
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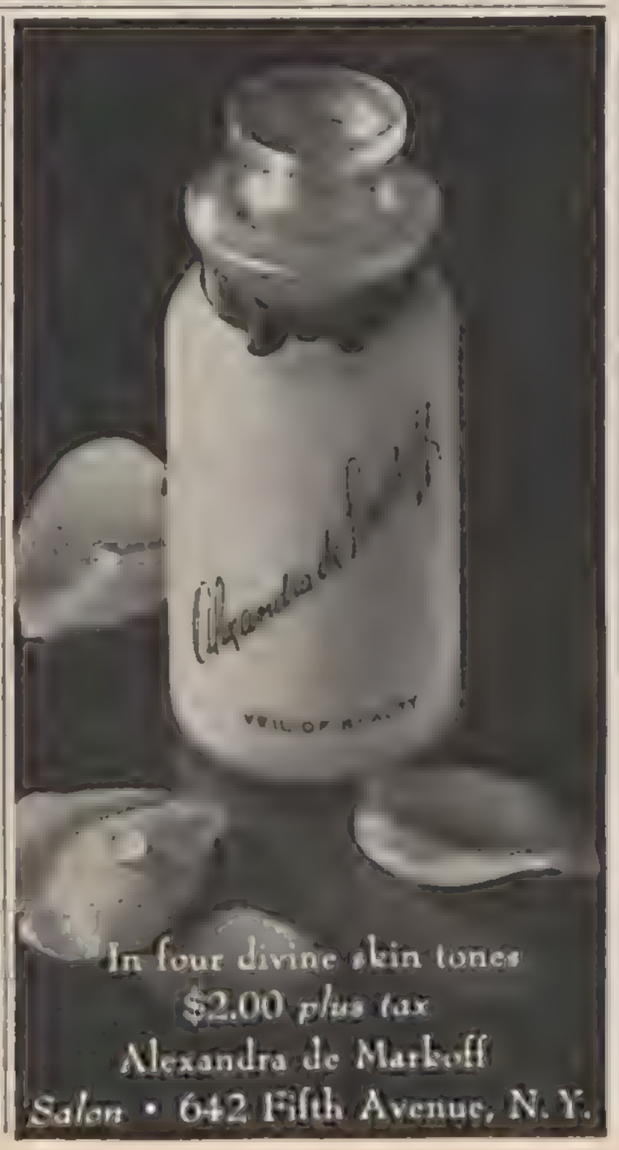

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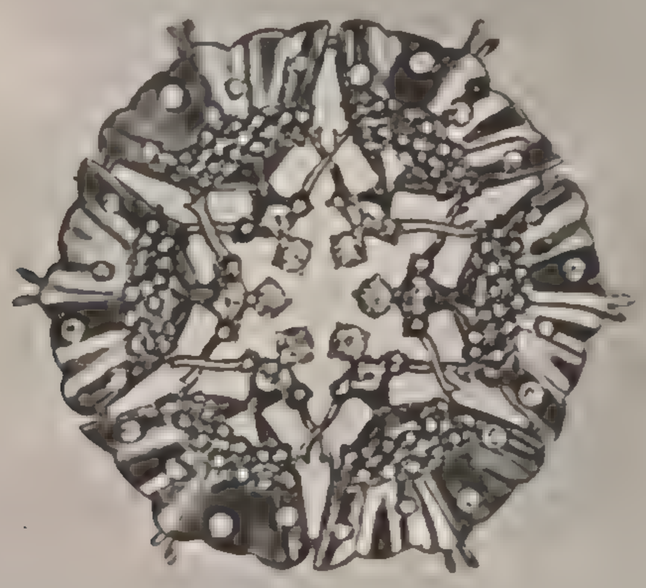

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Rubel Creation

THE ROCKETTES—
a circle of ballerinas on a clip in gold, sapphires, rubies, diamonds.

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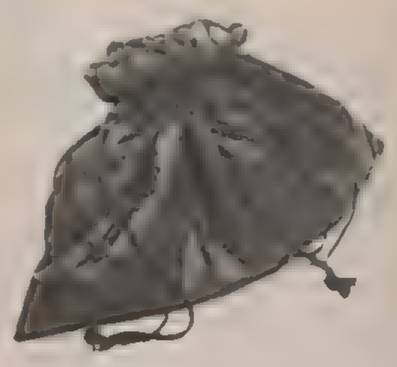
AND AT
SAKS FIFTH AVENUE • NEW YORK, N. Y.

Shop

The light in which you wear your make-up is as important an ingredient as the colour of the make-up: see for yourself at the Tourneur Salon, 382 Park Avenue, how you look by the light of the sun, and how you'll look when the night-lights go on. Along the make-up bar in the salon, there is a battery of night-and-day lighted make-up mirrors where you can test any of Tourneur's twenty (20) lipstick shades; or blends, made-just-for-you, of powder, make-up cream, and rouge. To help you get your make-up bearings *in advance* of your night club engagements, the Tourneur Salon can duplicate the lighting of the Stork Club, Twenty-One, Iridium Room, Monte Carlo, the Persian Room, and El Morocco. (This ought to cover a good many of your nocturnal meanderings.)

Drawstring refrigerator... a big roomy bag that keeps all frosted foods frosted for at least eight hours, even on the most de-frosting day. Secret: the interlining, a Fiberglas heat barrier. Second thought: a good cold-bird-and-bottle carrier for picnics. About $6, at Lewis & Conger, 45th and 6th.



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A. $415 B. $875
C. $1250 D. $4850
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Authentic British regimental medallions...big crested pins made from a variety of Canadian insignia...are at Peck & Peck. There are coats-of-arms, significant beasts, and legendary mottoes (here, the French Canadian "*Je me souviens*"); all in polished metal, and all here to add their heraldic flavour to belts, bags, hats, and collars. Prices: $2.50 to $3.

This cigarette lighter (table size) really has an appetite for fluid...fill both sides of it, and see. Once filled, though, it operates on the camel-principle: goes for months without more. Fluted chrome; opens *and* lights at the touch of a button. About $12. Studio Shop, 577 Boylston St., Boston 6, Mass.

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PAIR OF 14 KT. GOLD EARRINGS	$ 32.
PEARL NECKLACE WITH DIAMOND CLASP	6500.
14 KT. GOLD BROOCH WITH TOPAZ QUARTZ AND RUBIES	285.
SOLITAIRE DIAMOND RING	1950.
PLATINUM WEDDING RING	43.

PRICES INCLUDE FEDERAL TAX

SPECIFIC ARTICLES MAY NOT BE AVAILABLE AT ALL TIMES.

Shop Hound

...heads for summer

Knee-pants, tailored in the best little-boy tradition. The surprise is in the fabric: hand-woven Guatemalan cotton, all embroidered with block designs in the brightest colours in the world. Young, immensely cheerful...$19.50. Made for them: a short little blouse of black cotton...$8.95. From the good collection of playthings at Renée Field, 46 West 57th.

Tiny square mirrors...double rows of them...rim these wide cuffs of gleaming, gold-plated brass. Bright bracelets to take on your travels, wear when you wouldn't wear treasures. $3 each...$3, too, for the scroll earrings, also mirror-paved. By R. Z. Creations...at Rebajes Inc., 377 Fifth.

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In the Laykin tradition
...of great beauty
and exquisite artistry
contour ear-rings
of platinum and diamonds

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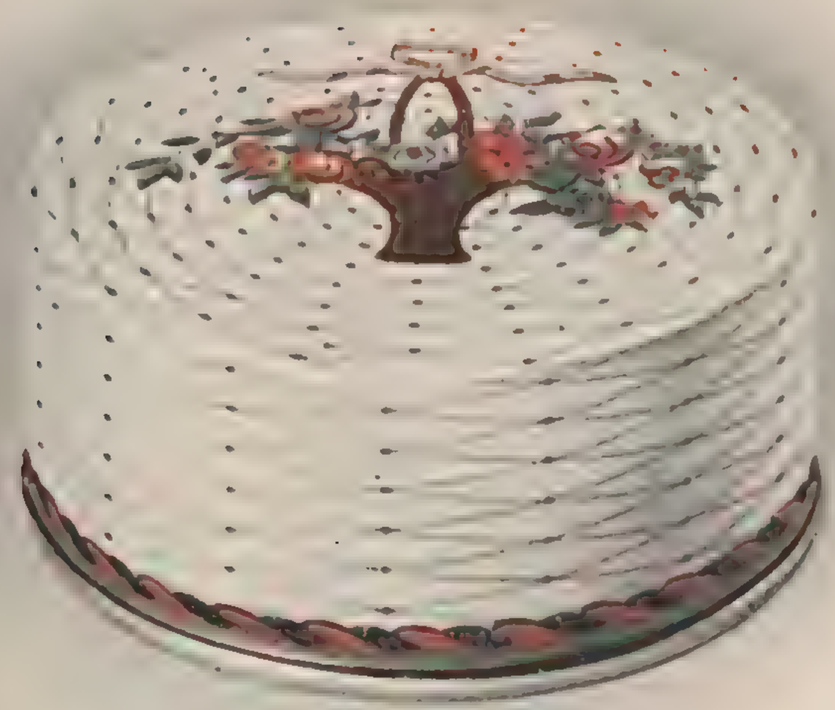

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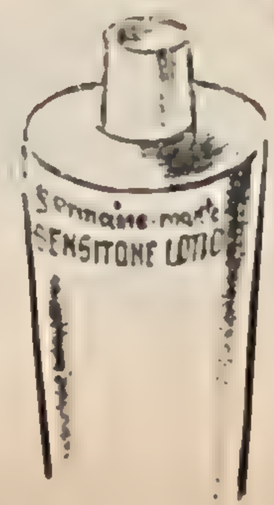

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VOGUE IS PUBLISHED BY
THE CONDÉ NAST PUBLICATIONS INC.
IVA S. V.-PATCÈVITCH, *President*
F. L. WURZBURG, *Vice-President*
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PENN

DOLL: COLLECTION OF MUSEUM OF THE CITY OF NEW YORK

COVER: *A checker's-eye view of the traditional aspects of summer—helped along, for beauty's sake, by the doctor's plenty-of-fresh-food-and-exercise; by the chemist's carefully tabulated vitamins; by the beauty salon's facial-mask; by the light of the sun. And—then—the buzz, the flut-flut of wings, and the saw-sounds made by insects in the night, when the sun's bright gilt is off everything—but your skin.*

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A coat
OF
sun

THE coat you wear this summer, all summer, will be a satin coat, a sleek coat, a coat of pure sun. Its colour may be honey tan or café crème or sepia or gold. But the neo-fashion for bareness lets Fashion make this ancient point: the most beautiful texture that the eye knows is the living texture of skin. And this year, skin becomes a cloth in itself. Think of arms and legs and shoulders and backs, showing and shining and free. Think of sandals—a few straps, nothing more. Think of yourself on the beach in scant top and tight little peel of pants—and all the nothing in between. Summer fashions may seem quite striptease in the hand. But look: you see that a skin that has been sprayed with sea and gilded by sun is never a nude-seeming skin. It wears a covering so subtly dyed, so easily supple that no dress designer can improve on it. So this year, he supplements it instead. New summer fashions for town and country and all hours are accessories to your very own summer colour; are designed, and should be chosen by you, with the idea that tanned skin is part of the costume. If you tan at all, and almost anyone can tan, your plans for summer beauty and your plans for summer clothes should be part of the same plan. Now you will be dressed not only *for* the sun—but *by* the sun. *(Continued on the following page)*

Rufino Tamayo, important Mexican painter now rising towards a high noon of success, painted especially for Vogue this dazzled summer of roi-soleil, *blue sea, and little fishes.*

A coat *of* sun *(CONT'D)*

Your coat of sun is at least two-thirds of your beach costume. This is the largest fraction summer clothes require of a tan—your other costumes divide the same two-thirds into a variety of smaller percentages. The small fractions (a sandaled foot, a deep décolletage, a bronze-ish face) are part of the same tan, part of the sum of summer's fashions.

So it is more important this year than ever to have your coat of sun quite perfect in texture and colour. And to know the rules of acquiring this accessory-to-fashion. You must know, at the start, that tan is only a beauty-by-product of a defense mechanism. Your skin darkens to defend you and itself from the poison of burning. And, you must know, that the June, noon-sun has the greatest power to bring about this beauty and this defense. Twenty minutes at this month of the year and time of the day, will result in the minimum perceptible erythema (technical for reddening). Fifty minutes produces a vivid red. A hundred minutes, a painful burn. And two hundred minutes, a blistering—or it shouldn't happen—burn. Two hours before or after noon are one-third as effective as at noon. And the whole tan-production system is stepped up one hundred per cent. if you are on a large body of water, or on a very high mountain (wish you were here). Now—deep breath—you will find sun-cosmetics of various sorts for various purposes. But if you choose one labeled a "filter" or "screen"—this will reduce all the above calculations by about twenty-five per cent. (Better not try to memorize this—cut it out and paste it on your sand-castle.)

We go into all of this with our slide-rule, because this is not the summer to burn and peel, and burn and peel, just for the heck of it. This is the summer when you choose your most becoming shade of sun-tan quite deliberately, as part of your wardrobe. Work up to it gradually. And nurse it along to keep it constant. This is the summer when you keep remembering that skin-texture (pass the oil, please) is as important as skin-pigment.

D*iscovered: your figure* (opposite). *Discovered, here, in a bathing suit which is a hugging shaft of two-way-stretch material.... This Idea-of-the-future designed by Claire McCardell.*

BARLINGS

Sun-covered: your face

After the beach has cast you in bronze, make a point of your head. (Sun make-up data on page 196.) In town you might wear a cap coiffure, this summer's city sun-glasses, a black dress jacketed to ink out your arms....Coiffure: Michel of Rubinstein. Oculens glasses. Dress $20, and jacket $17, of American Silk Mills rayon. Bonwit Teller; I. Magnin; Neiman-Marcus; Carson Pirie Scott. Jewels: John Rubel.

Uncovered: your legs

Uncovered, that is, save for a coating of sun-colour (or perhaps a bit of leg-art, which you can read-all-about-it on page 198). Make a fashion-point of leg-tan by wearing matched-tan leather sandals and, perversely, cover your arms to the wrist. The wrap-around Everfast cotton skirt, $15, and rayon shark-skin shirt, $15. By B. H. Wragge at Bonwit Teller. (Ready May 15.) Jewels by Nadja Buckley. Mackey sandals.

REDISCOVERED: THE SHORTEST CUT OF ALL

Short talk

ON

hair

THERE IS A REVOLUTION going on in hair fashions. But let us point out now, that violent as it is, it probably compares favourably to a palace revolution in an operetta kingdom. It will take seasons to change The People. Most women resist a radical change in coiffure fashions—even women who swoop up a change in dress fashions automatically. A real change in the look of the head slides into the consciousness almost imperceptibly. Women love new hair fashions—in magazines, on their friends, and in theory. But on themselves—well sometimes it takes a year for a "new" coiffure to seem *right* and new.

THE 1946 REVIVAL OF SHORT HAIR (of the twenties) was the sputtering bomb which started the current revolution. And it proves to be as drastic as the Castle bob, the first shingle, Greta Garbo's mane, and the first hair-up. The reaction to the revival of short, cap-like coiffures is much the same as the other receptions. People choose sides and argue with bitterness. Hairdressers hold conventions for debate on the subject. The newspapers take up the hue and cry. And while all the furore goes on, a few smart women quietly go about having their hair cut, wearing it in the cap most particularly becoming to them. And find that they look suddenly younger, neater, and definitely new-minted.

THIS IS A TRANSITION PERIOD, and as in any period of hair-change, there is enormous variety in coiffures. But the new short cuts are acting as catalytic agents, and influencing even those coiffures achieved with very long hair. Out of all the variety come two clear-cut rules: the head is neat, and the outline of the head is defined. But even if there is variety, coiffures which have been too prevalent in the too-recent past look definitely dated. The pompadour, for instance: out. The strict hair-up with the birds-nest of curls on top: out. The feed-bag in the back of the neck: out. The long, bushy mane: out. And (even if we did start it) the top-knot: out! Instead, notice the variety in short hair. The one-sided swing to longish hair. The still-continuing fashion for hair massed in back of the head. And, definitely, notice the next four pages.

Opposite: Double-bang coiffure of Roman inspiration, by Michel of Helena Rubinstein.

TALK ABOUT HAIR: A cap coiffure for long hair. There's news in the side-sweep: The centre hair is pulled straight back, and held with a small comb. Then the hair is swirled over it, flattened across the back, and massed on one side.

Head-hugging coiffures—two for short cuts, and one for medium length hair:

Short hair (left) is deeply waved, and swept to the back; by M. Louis.

All the hair (centre) is brushed to one side, looped up, and banded with a flattened lock; by Roger Vergnes.

A "Billion Dollar Baby" coif (right); by Charles of the Ritz.

TALK ABOUT HAIR: A new side-sweep. And the still-loved, back-swept Psyche knot:

The hair (centre and right) is bandaged around the head, from one side of a centre part, and fluffed into curls on the other side.

Tie it (left), back and high, with a ribbon.

Three short snorters—designed (with scissors) by Michel of Helena Rubinstein:

Short hair (left) brushed all around the face. *A cap of top hair (above) is drawn smoothly over an all-around fringe.* *Hair is rope-twisted (below) for a bang coif.*

SUMMER IN TOWN—BLACK AND LONGER FOR DINING

Mainbocher does a short dinner dress with the distinction, the romantic presence...everything but the full length...of a long dress. Gives it a mid-calf hem, a low, criss-crossed décolletage, a trailing bolero-scarf. A characteristic couture black dress, here worn by Mrs. John C. Wilson, with a dinner hat of black feathers. Diamond jewellery from Van Cleef & Arpels.

CECIL BEATON

SUMMER IN TOWN—BLACK AND WHITE FOR DAYTIME

For city-summer days, Mainbocher deals in opposites...measures out one part pitch-black, two parts pure-white. Fits a straight wool jersey skirt and a piqué vest; then adds a clipped, crisp little coat of the same faultless white. This black-and-white look makes sharp summer sense...because it's clean and uncomplicated, because it makes the utmost of your tan.

The cause and cure of chatter

BY ALFRED LAWRENCE HALL-QUEST

Not all women chatter like magpies. But many do. Probably they fail to realize that they are a menace not only to their own health and happiness but to the welfare of others, as well. Many of them, no doubt, are quite indifferent to the consequences of their ill-controlled speech. Why do so many women carry on prolonged visits over the telephone? Why do they repeat over and over again some triviality in the manner of Ravel's *Bolero?* Why do they impede the flow of a story with picayune details and digressions? Why do so many of them interrupt others who are telling a story or commenting on this and that? Whence comes their power of endurance for incessant talk?

It may or may not be significant that the first conversation recorded in the Bible takes place between the Serpent and Eve. The fanciful likeness between the serpent as a symbol of evil and woman's habits of speech lies not in the presence of venomous fangs but in the incessant play of the tongue. The serpent's tongue is harmless; woman's all too often is not; but the speed of which both are capable links woman with the mythical source of evil.

One cause of the fatigue and various ailments so general among women is their constant chatter, shrill, shrieking voices, accompanied by an emotional tension which, in time, results in a depletion of physical and nervous energy. What these women need is a rest cure of complete silence. Many explanations may be offered for the verbal intoxication characteristic of many women; conveniently these facts fall within three groups.

The first of these has to do with infantilism. In a sense all of us retain traits of infantile behaviour. The way we begin to talk is significant. The child likes to repeat sounds which, having no sense, still are pleasing reflex movements of the vocal organs. The young female, increasingly under her mother's supervision, imitates the mother's habits of speech, not only in the choice of words, but also intonation, gestures, rhythm, and emotional tone. If the mother is hasty, volatile, or effusive, overly emotional with exaggeration and ill-considered choice of words, her little girl is likely to develop similar habits of talking. This is all the more true because the girl is being conditioned to domestic routine and to social life which centres around the mother. Not only are young children impressionable; they are avid imitators. It's the way they learn to adapt themselves to the strange world around them. Unless these early home influences are modified by counter influences in school and among the child's companions, they result in habits that eventually are deep traits of personality.

But there is another disturbing trait of childhood—the desire to run around nude. The child, of course, has no understanding of modesty; it merely protests against anything that hampers its freedom of movement. In time this protest is checked, but it is never wholly destroyed. Instead, its expression is redirected by prevailing custom and takes form in showing-off, in behaviour that projects the individual into leadership for good or ill, in various forms of aggressive action which enlarges the individual's ego. Hence the gossip's inflated sense of importance by being known as the reporter of an exciting bit of scandal.

This delight in hearing oneself talk, in capturing an audience, in being known as the source of a sensational piece of news has its tap-root in the natural process of growth through which the individual makes as many contacts with the *(Continued on page 186)*

A COAT TOO LOVELY TO TAKE OFF (facing page): *A Watteau-grey coat over a waltz-white dress...for a rococo silhouette. The coat has envelope sleeves, the dress a tulle field of skirt with sequins. Castillo, who designed the dress for Elizabeth Arden, also designed the coiffure, stapled with pailletted pins. Jewels by Seaman Schepps.*

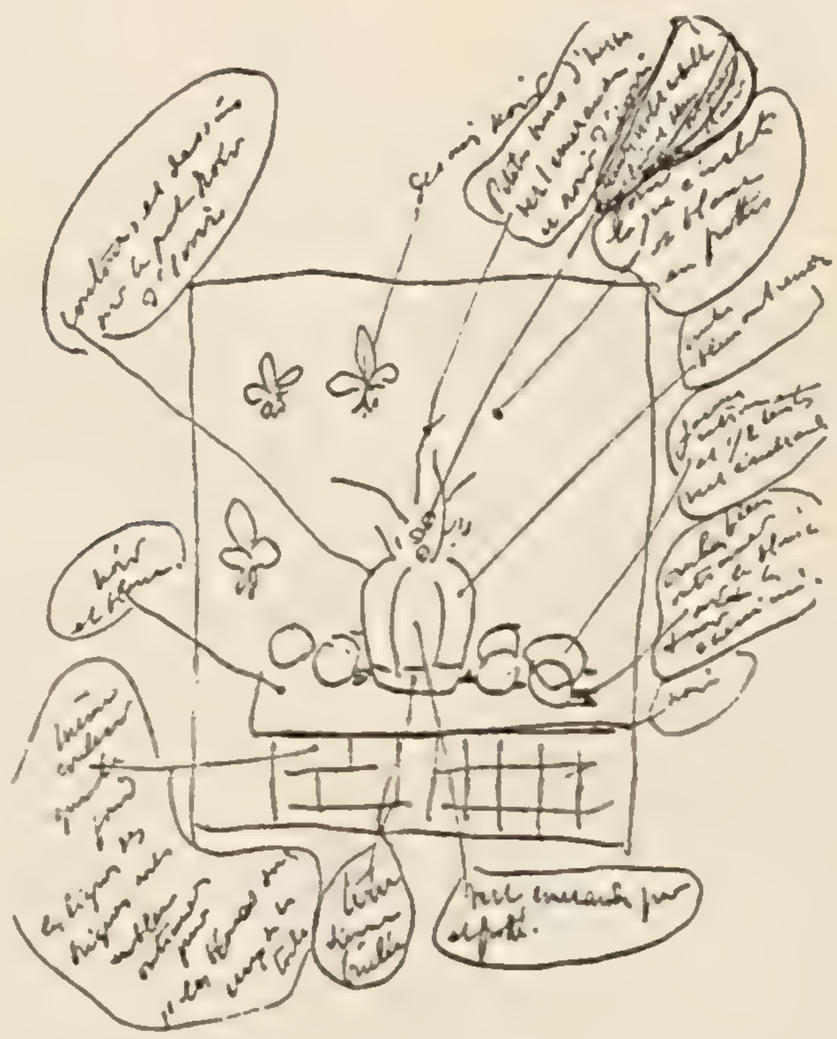
"LEMONS AGAINST A ROSE BACKGROUND," by HENRI MATISSE, 1943. 19¾" by 25¾"

Matisse

HIS WORK AND LIFE IN THE LAST FIVE YEARS

At seventy-seven, Henri Matisse still has the vigour and freshness of his early painting, is still as powerful a force in the Paris art world as he was in his days as a *Fauve*. Last October, the *Salon d'Automne* gave him a big, beautiful retrospective exhibition. Here is some of his recent painting and drawing—someday to be known as "Occupation Period."

This Matisse still-life, and the croquis that shows its colours, are reproduced from a special Matisse edition of the magazine Verve, *designed by Matisse himself.*



For each of his paintings in Verve, *Matisse made a sketch like this, listing all the pigments he used, prodigally giving away "the secrets of his palette."*

Of the lovely, lively still-life shown opposite, the French critic André Rouveyre wrote: "Although it is so solid, this painting has a ravishing gentleness....A few lemons, and a Chinese vase on which a blue shadow sings....Into such a vase, an enchanting woman might shed her tears....In the vase, hyacinths, softened by shadow, spiked by strange little vegetal horns. All on a tranquil rose ground, imperceptibly touched with violet, traced with heraldic *fleurs de lis*. This is one of Matisse's most skillful works, painted at one of his happiest moments."

HENRI MATISSE: WOMAN RECLINING, crayon drawing

HENRI MATISSE: WOMAN WITH VEIL, crayon drawing

Matisse

THROUGHOUT the Occupation, Henri Matisse lived and worked in the South of France. (Some of his work done in those years is shown on the preceding pages.) In 1940, when the Germans entered Paris, he planned to go to Brazil, but when he saw the flood of refugees, draining from France "like water from a bathtub," he decided to stay and wait the Germans out. At Vence, inland from Nice, he took a small villa, laced with warm Riviera light. He didn't know that his friend Rouault was a few miles away at Juan-les-Pins. They met in an exceedingly roundabout way: Rouault was suffering from the shortage of artist's materials, wrote a wail of despair to Matisse's son Pierre, the New York art dealer. Pierre wrote to his father, who gave Rouault a large welcome, and all the painting oils and pigments he could spare.

At Vence, Matisse walled his living room with paintings; covered two long tables with fruits—oranges, lemons, pomegranates; installed an enormous cage of tropical birds. ("I had three hundred. Now there are only seventy. There are no new birds since the war.") In 1941, he went through a serious operation, came out of it too weak to stand at an easel for more than an hour or two at a time. Now he works, when he can, painting a big tryptich door—Leda and the Swan, all in black, red, and white, restrained colours for his usually flaring palette. Every day he walks in the garden, seeing new shades and shapes in the flowers; wearing an imaginative costume—a long camel's hair coat, an exquisite blue linen shirt, a yellow silk tie, straw slippers lined with rabbit's fur, sometimes a Tahitian straw hat, sometimes a checked cap that makes him look like a sweet thug in a René Clair movie.

Matisse spends much time in bed, waking at odd hours, working on a table across his knees. Since 1941, he has done only a few paintings (sharper, brighter than the paintings of his youth)—but many drawings of his handsome Russian model, many amusing self-sketches, many illustrations for books. He has illustrated a book of poems by Charles d'Orléans, a book by Louis Aragon and Elsa Triolet, surrealist poems by the Maquis leader, René Char. Now he is working on the seventeenth-century classic *Love Letters of a Portuguese Nun.*

Matisse works in bed, in his villa at Vence. His pipe—one of a great collection. His checked cap—worn not for warmth, not for chic, just for fun.

THÉRÈSE BONNEY

HENRI MATISSE—PORTRAIT OF THE ARTIST

VAN DYCK PORTRAIT

Mrs. Sitwell is Canadian-born; during the war she worked as a uniformed police woman. Here she is photographed in front of a Van Dyck portrait of Charles I's queen.

LELY PORTRAIT

A portrait of Louise de Kerouaille, Duchess of Portland, the mistress of Charles II, painted by Sir Peter Lely, hangs in the white living-room.

NEEDLEPOINT

The Sitwells with their youngest son, Francis, in Mrs. Sitwell's bedroom. The four-poster bed is hung in rose needlepoint panels embroidered by Susanna Jennens, an ancestress. On the mantel, a collection of pink glass bottles.

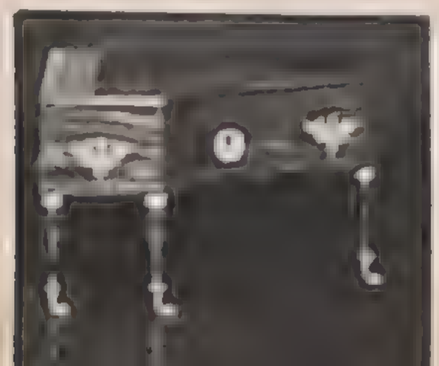
FAMILY SWORDS

Napoleonic swords, once used by Mr. Sitwell's great-grandfather are crossed on the walls of the gun-room now used as a dining room.

Small English house, crammed with greatness, the Sitwells' "Weston Hall"

MUSIC-BOX

On the table, a miniature harpsichord, actually a music box which once belonged to Queen Charlotte, the wife of Henry IV.



THE STUDY

Sacheverell Sitwell, author, essayist, distinguished member of the extraordinary Sitwell family, works on a manuscript in his study at Weston.

CECIL BEATON

Mr. and Mrs. Sacheverell Sitwell live on the edge of the village of Weston, in a house which was an eighteenth-century Valentine present to an ancestress, Susanna Jennens, from her father. Weston Hall is a small house, but it is crammed full of greatness—*objets d'art,* paintings, family memorabilia. Among its treasures are a queen's music box, portraits by Van Dyck, by Sir Peter Lely. And seen in this photograph, a group of passport pictures of nineteenth-century relatives drawn by the great Ingres; the striped dress of a Circassian slave girl bought by a member of the family in 1690 in an Aleppo slave market, here worn by dark-haired Mrs. Sitwell.

This is news...for summer city evenings:

big, covering hats and bare, black dresses.

This one: deeply décolleté, pseudo-sleeved to bare effect. $70. Jay Thorpe.

Jewels on both pages from Van Cleef and Arpels.

News: big dinner hat

Paris-reminiscent hat, feather-fringed above a strictly unadorned neckline, a bare-armed sheath.

Knee-draped dress. $35. Gunther.

Both hats by Lilly Daché. Dresses designed by Ceil Chapman.

hort dinner dress

Peplum dress of grey Hope Skillman chambray. By Adele Simpson; $35. Henri Bendel.

City planning

Thinly-striped cotton coif and scarf. Hattie Carnegie.

On these and the following two pages, we give you City Planning. How to draft a clothes-plan for a city summer. The floor-plan: four costumes in neutral colours. The materials: crêpe, chambray, cotton, Shantung. The idea: accessories take it from here (you'll see how, on the next pages). And since city-summer includes a country week-end or so, we count on these clothes to take you to fresh-air places. There's latitude enough within the four costume-plus-accessory changes to give the laundress or tailor an inch—since *they're* sure to take a week!

Molyneux copy, black Bur-Mil rayon crêpe; $70. Bloomingdale.

JOFFÉ

City planning

(cont'd)

Natural straw braid. Left, a roller; $11. Right, cloche; $8. Both from Dobbs.

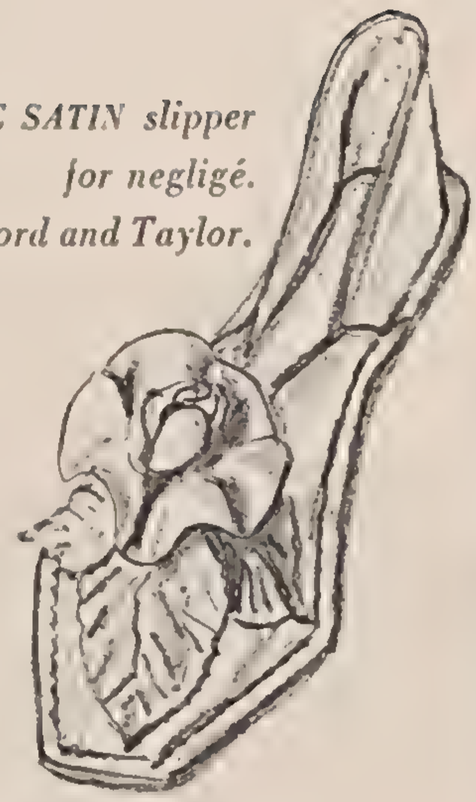
Pale-honey suit of Onondaga nylon-and-silk Shantung. Adele Simpson design; $75. Saks-Fifth.

Red and white checked Dan River cotton coat—belt it with leather. By Jonathan Logan. $8. Arnold Constable.

Black top, printed skirt of Bates cotton. By Joseph Halpert. $5. Altman.

THE good black dress on page 163 is the cornerstone of our version of City Planning. For town or on-the-way-to-country, you can give it the checked cotton coat here, add the straw-braid hat and flat-heeled shoes. The grey chambray dress (page 162) can be an all-day dress; but because its lines are (line for line) what you'd ask of a black crêpe late-day dress, give it a pretty hat, white cotton gloves—wear it to casual dinner. The black cotton two-piece dress at left, being two-piece, can split and join other forces. As it is, you can wear it in town all day with black gloves, black hat; wear it with drawn-back coiffure and sandals for terrace-dining. The pale-honey suit above, with its polished surface, is the suit with great city presence. But for country-dinner you can wear it with an oval-throated sleeveless blouse. Midas-touch it with chains of gold and gilt-sandals.

BRIDAL BOUQUET, white orchid, stephanotis Irene Hayes.

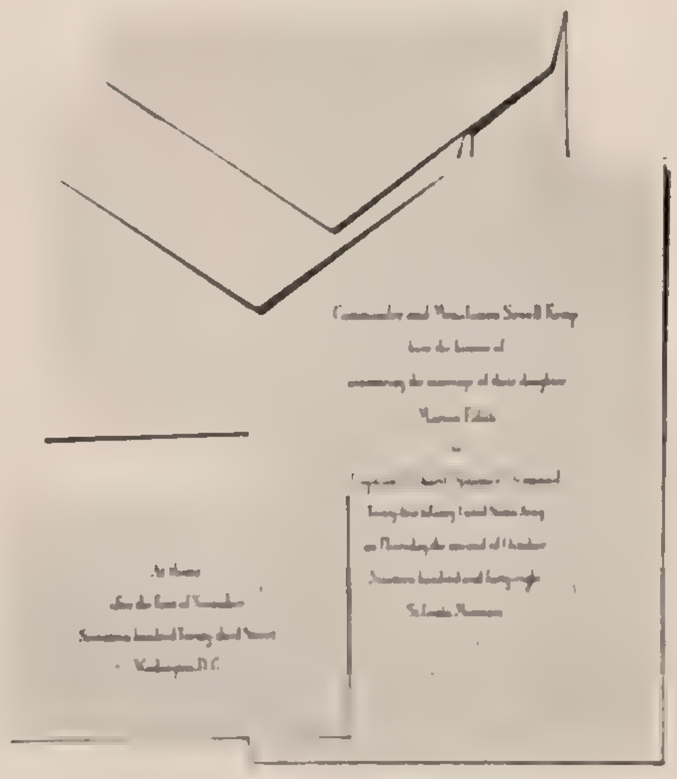


WHITE SATIN slipper for negligé. Lord and Taylor.

Wedding notes

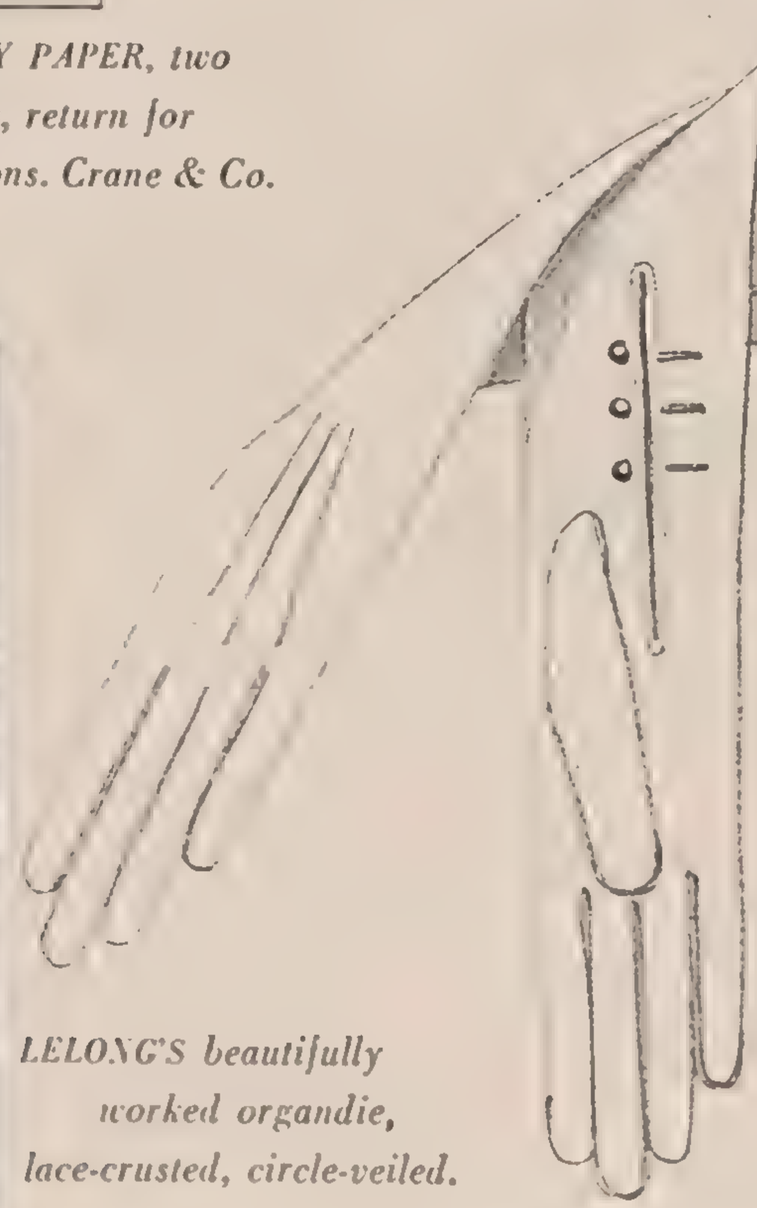
MAD CARPENTIER—the best of the traditional: white satin and lace.

ONE SIDE: massed tulips; one, released in veil. Herman Patrick Tappé.



CREAM HEAVY PAPER, two envelopes, return for invitations. Crane & Co.

LELONG'S beautifully worked organdie, lace-crusted, circle-veiled.



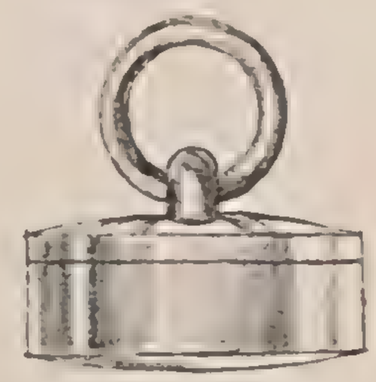
FINE CAPESKIN, wedding glove. By Aris; Saks Fifth Avenue.

LACE WORK of diamonds; petal-folded gold. Rings by Marchal.

ROSEPOINT on net gloves, handkerchief. Henri Bendel.

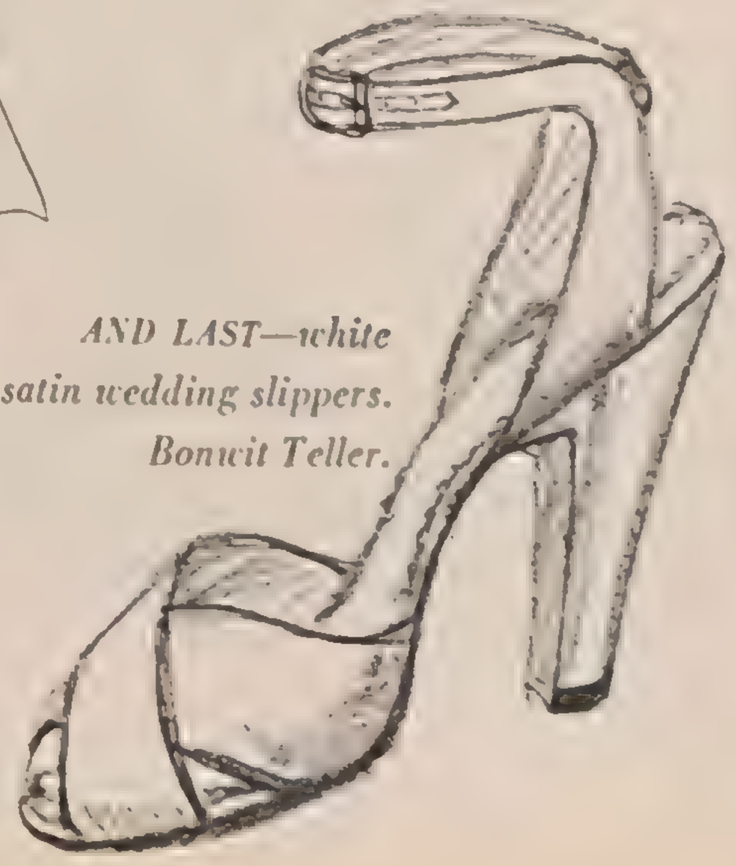
BALENCIAGA—narrow draped satin; train from the head-dress.

BRAIDED tulle halo, scarf-reach of veiling—Hattie Carnegie.



PERFUME BOX—gold and travel-proof. Cartier.

WHITE SILK MOIRE prayer book, gold-leafed. Edna Sharkey.



AND LAST—white satin wedding slippers. Bonwit Teller.

Russian women

Fashion is a major concern, Jack London is a best seller, the theatres are packed

BY DINA ALDRIDGE

[EDITOR'S NOTE: *Dina Aldridge is Egyptian-born, worked in Moscow as a war correspondent for a Cairo paper. She and her correspondent husband, James Aldridge—author of* Of Many Men—*spent a year and a half in the Soviet Union; now live in New York while Mrs. Aldridge finishes her book on the Russian Ballet.*]

THE first thing I was asked in my first half-hour in Moscow was: "Have you any American fashion magazines?" The lady who asked me was a young Russian. I was rather surprised, because it was early in 1941 and the war was still at its height. Like most other foreign women who were visiting Russia, I never dreamed that Russian women were interested in such things. This young woman was terribly disappointed and asked if I could not get her a recent copy of Vogue. I said it was difficult. I had an uncomfortable feeling that I had gone down several levels in this young woman's estimation, because I was obviously a little dull not to carry fashion magazines around with me.

A week later I found myself a Russian language teacher: another young woman. She started the first lesson by asking if I had any fashion magazines. I said "No" and hastily opened my grammar book. The teacher persisted: "Then perhaps I can look at some of your dresses to see what styles are being worn abroad these days." I explained painfully that owing to a miscalculation I had brought only two old tailored suits, an odd skirt, and one or two summer dresses that were more house-dresses than anything else. She looked at me pityingly and said, "I hope you did not think that we don't dress up here. Russian women love to dress for the theatre and parties. Don't you like the theatre or parties?" What could I say?

Hard as it may be to believe, I spent more time thinking of clothes and what to wear in Moscow than I have anywhere else in the world, including cities like London and New York. It soon became terribly apparent that I could not last on my two tailored suits. Though I was allowed (as a correspondent) a very generous clothes ration in Moscow, the choice of material was rather limited. So I sent to Cairo for two silk and two woollen dress lengths. I had discovered that I could get them made up very well in Moscow. I had two choices: either a private seamstress, or an atelier. I tried both to get an idea how both systems worked. That way I was able to understand how the Russian woman clothed herself. However, before understanding how Russian women dress it is important to understand something about Russian women themselves.

Women in Russia today are about the same as women anywhere else. The Soviet system has not turned them into the strange creatures some people imagine; nor has it decreased their sense of femininity. But they have been given a new and entirely different set of values; and this makes them different in details from women in other lands.

TO begin with, Russian women occupy a more important part in all fields of work than the women of other lands. English and American women may cover approximately the same field from worker to executive; but the Russian woman's position, especially as a worker, is taken far more seriously. A woman train-driver is not an unusual sight in Russia. It is perfectly normal and fairly common. Women engineers are common. There are women soldiers (who actually fought at the front), women airline pilots, *(Continued on page 212)*

VOGUE DESIGN FOR DRESSMAKING (opposite). *Inspecting her décor-in-the-making, the girl holds a blueprint: wears the result of another (Design 5744). Façade: narrow, cool, shuttered by sleeves, high collar. Material: fern-printed Onondaga rayon. Details: Wear-right gloves. Seaman Schepps jewels. (Other views, sizes: page 230.)*

BALKIN

Pink suède. By Sandler. $5. Saks Fifth Avenue.

Butterscotch pigskin. By Mackey. $12. Lord & Taylor.

Bright shoes are costume news

Town scheme: checkered cotton dress, yellow shoes. $18. Lord & Taylor.

Rayon crêpe Sunday lunch dress; red ballet shoes. $15. Saks Fifth Avenue.

Pink shoes, gloves, suited to a tea; Salyna rayon dress. $23. Lord and Taylor.

City-country; linen-weave rayon. By Dorothy Korby. $9. Arnold Constable.

Beige cotton dress for city lunch; a Nantucket Natural. $20. Franklin Simon.

Red kid. Capezio ballet shoes. $9. Bonwit Teller.

Beige kid barefoot sandal. By Sandler. $5. I. Miller.

MONEYMAN

Royal blue canvas. By Joyce. $5. Bloomingdale.

Rainbow cotton. By Sandler. $5. Saks Fifth.

d calf. Mademoiselle shoe. $10. Lord & Taylor.

Ash blond leather. By Joyce. $6. Altman.

Dan River striped cotton dress. By Joan Norton Irwin. $13. Mary Lewis.

City mixture: honey leather, rosy rayon dress by Queen Make. $8. Altman.

Red sandals, red carnations; blue rayon sun or party dress. $11. Saks Fifth.

Country party look... blue shoes; blue Roth rayon dress. $11. Bonwit Teller.

Bright-shod village shopper in a cotton McKettrick Classic. $9. Bloomingdale.

Striped slippers; Soap'n Water rayon dress. JLF design. $15. Jay Thorpe.

Green kid sandal by Sandler. $5. I. Miller.

Yellow cotton. Capezio ballet shoes. $9. Bonwit Teller.

Blue suède. By Sandler. $5. Saks Fifth Avenue.

Complex life and complex letters

BY MARGUERITE YOUNG

LITERATURE is our night life, our dream life—and the sun may not rise tomorrow.

The old theologians used to say that God was always dreaming. One held the world and all its people and all its furniture and all the angelic choirs to be dreams in the mind of God. Were not God's the strangest dreams imaginable? Was God plain, simple, and sensible, that God who was and still may be the greatest fiction writer of them all—His sentences, replete with the most baroque imagery, and quite circumlocutious, and even a little long-drawn?

The fantasy of literature can never keep pace with the fantasy of life, itself a moving shadow-play of symbols written on space. More and more, our day life is becoming like our night life, a dream within a dream, distended and at large. It might have seemed an extreme literary fantasy once—but it is the brute fact that now in Russia, you may be killed in an accident, be brought back to life by artificial means, write a letter home or even a love letter to literature, and die again, maybe in three days, maybe at a grand old age. In Russia, there are dead men marrying women, dead men fathering children. The material state has, like the spiritual, its romance.

What I wonder is—when are some of our commonsense literary critics going to catch on to the fact that, as life is complex, the literature which expresses it must be also complex? One of the great pleasures of reading is that the mind oscillates between the reality and the phantom, and that the mind recognizes its oscillation—whereas, in life, it is not always so. I am tired of all the followers of Sinclair Lewis's *Main Street*—I wish they would get acquainted equally well with Sir Edmund Frazer's *The Golden Bough*. Thorny Sinclair Lewis, more astute than his followers, intended no final statement on the subject of reality. He is, in fact, the first creator. He would be the first to see that, in certain contexts, Babbitt may be the phantom and the unicorn the reality. America is, like everywhere else, the Arabia of the soul.

E. E. Cummings, skeptic poet, speaks of the Midnight emitting on the air intaglios of nothing. Is not this a kind of reality?

Personally, I've never been quite sure where reality ends and unreality begins—though I share that dilemma, I fear, with wiser people than I. It seems to me as if, instead of dismissing modern literature as experimental or surrealistic or impressionistic or the great artifice, we should stop and think a little about the experimental, surrealistic, impressionistic, artificial life of our experience. Literature, after all, only illuminates life's walking mysteries, ourselves. It can create nothing but that which, in a sense, was already there. The greatest realism is neither plain nor simple but the knowledge that the cosmic and the psychic are all mixed up in one illusive pattern. It's hard sometimes to distinguish between the two. Newton's law of gravity, we are told by the astro-physicists, has just jumped out the window—but that is the sort of thing that was always happening in *Alice in Wonderland*, a paradise for the relativist. It's curiouser and curiouser, as Alice said in Wonderland—but we know now that we can travel fastest when seemingly standing perfectly still.

AND, as I began by saying, the sun may not rise tomorrow, after all. The chances are, it will—but should it get off its course, no law of ours can put it back again. It is just like Humpty Dumpty—all the king's horses, all the king's men could not put him together again. Perhaps, as to reality, the fragments were all there ever were. John Stuart Mill, a logician and not a surrealist or author of fairy *(Continued on page 194)*

SUMMER DINNER IN THE COUNTRY (opposite). *Arabian Nights trousers as polite and gentle as a dinner skirt, wonderful to wear in the country twilight. They shine up to heavy gold jewellery, bare gold sandals, your own brightpenny tan. Claire McCardell design in Celanese rayon jersey. $30. Lord & Taylor; Marshall Field; Frost Bros.*

People are talking about...

PEOPLE ARE TALKING ABOUT...The tensions, the insecurities, the rumblings toward peace as V-E Day's first anniversary approaches....The U. N. Security Council Meetings at Hunter College where there is surprisingly little of that strangling rhetoric of diplomacy, of those war-like commentator phrases, "Clash, battle, and retreat"—instead the meetings have the air of business negotiations, done in public....Captain Harry Butcher's book, *My Three Years with Eisenhower*, a diary telling the daily worries, the strategy, the military problems and the political ones of the European Victory....

PEOPLE ARE TALKING ABOUT...The extraordinary clarity, the historical re-creation of Shakespeare's Globe Theatre and the superbly imaginative photography of the Battle of Agincourt in the new movie, "Henry V," with its star Laurence Olivier, who is now the first man in English films....The greatness of Maryla Jonas, the Polish pianist who exploded, like a time bomb, on the New York critics, who had been warned, but had not heeded the warning by Artur Rubinstein and by her own aroused press agent....The Cake Walk and Pearl Bailey in "St. Louis Woman," a fun musical comedy; Miss Bailey who is pretty handsome, lisps when she needs it, suddenly grows tired in the middle of a line, suddenly realizes all too well what she is saying—and she loves it....

PEOPLE ARE TALKING ABOUT...The unending delight of Groucho Marx loping, with a leer, through "A Night in Casablanca."...The new book by Elizabeth Bowen, *Ivy Gripped the Steps*, short quick stories, written with heart and style in a season when there are a hundred books by mental slobs....The costumes by Lucinda Ballard in "Annie Get Your Gun," the shining brass of Ethel Merman singing, "You Can't Git a Man With a Gun."...The exhibition of 17th Century French paintings which will be at the Wildenstein Galleries....

PEOPLE ARE TALKING ABOUT...*Delta Wedding*, by Eudora Welty who has put into her first novel a really fascinating account of a Southern family who are not just hog-tied in a package of the South full of aristocracy and pore trash....The relaxation of the Philharmonic in May and June when Carnegie Hall for the first time will have "Pops" concerts, gentled with light music and light food....*The Time of Our Lives* by Martine Rouchaud, a fourteen-year-old French girl who wrote an account of her family life in France from 1940 through 1944, as a summer homework assignment by her mother; now the book has been awarded first prize in Paris, for the best autobiography....

Théâtre de la Mode: A heartening show of French art and fashion, presented in miniature, is on at the old Whitelaw Reid house in New York (lent by Coty for the show). It will be shown all through May and June, for the benefit of American Relief for France. "*Théâtre de la Mode*" is a series of tiny stage sets of first nights, the races at Auteuil, charity fêtes, designed by French artists and peopled with some two hundred thirty-inch wire mannequins, dressed by the Paris couture. The diamond jewels are real, the shoes, the gloves perfected—all made with a sense of craftsmanship, even with fittings in *toile*. Their purpose—to show that French skill is still high, even if French fabric is low....Shown here is an opera-ball set by Christian Bérard. Smaller picture, mannequins without benefit of hair or *haute couture*.

HORST

MME. JACQUES BALSAN

Through the war Mme. Balsan has worked hard and effectively for French Relief. Now she heads the Reception Committee for the Théâtre de la Mode, *the beautiful show of French art and fashion opening in New York May first.*

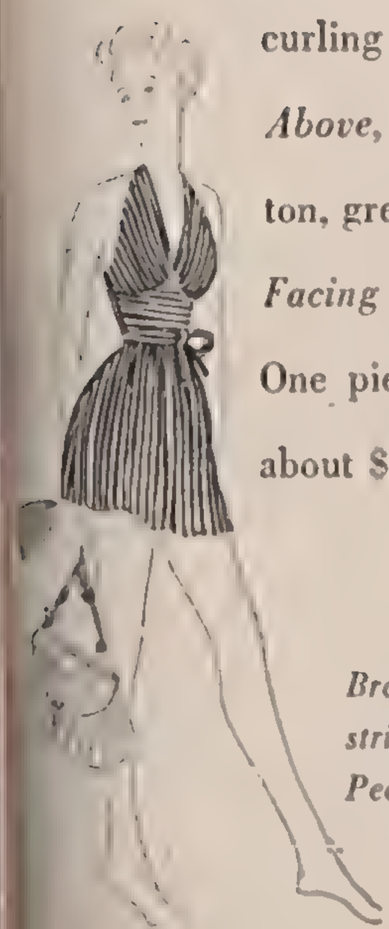
Wool jersey navy-blue and white; $21. (Ready June 1.) Bergdorf Goodman.

Sun streaks

PHOTOGRAPHED in Nassau, Bahamas, is a beach-dress rehearsal of what will be what in this summer's places. The news is in stripes and tweedy colourings, streaked hard and clear against slick, brown skin. In the leathered, the weathered accessories you strap on with them. In the lion-coloured sun-streaks you can comb into your hair with sea-water and the bleaching noon-day sun. The news is in the return of the one-piece suit. In wool and *its* return to water (there never was a better suit for serious swimming than wool). The news is in a new look, a—for a change—non-salty look: the flouncing femininity of the evening-dress bathing suit, with curling skirts, fitted middle, straps that can be tucked away, and never missed. (See the next pages.)

Above, right: Short beach coat, almost all legs. Windblown skirt you belt with leather. Umbrella-striped cotton, grey with black and white. By Carolyn Schnurer; $18. At Franklin Simon; Seidenbach's; Chas. A. Stevens.

Facing page: Swirl of stripes, murky, underwater ones that twist with the close lines of the wool jersey suit. One piece; partly bare middle. By Claire McCardell, about $25. Lord & Taylor; I. Magnin; The Blum Store.



Brown and white striped rayon jersey; $9. Peck and Peck.

White top, blue and white skirt. Rayon faille. $18. Saks Fifth Ave.

The evening-dress bathing-suit

Prettiest things in skirts are these seagoing suits with evening dress lines. Décolleté. Whirl-skirted. Fitted like mad through the middle. And of a once formal fabric—faille—now become amphibious. *Above:* Very Empire water-baby. Cinnamon-coloured Enka rayon faille, with flareaway skirt, full-blown top...between them, a boned and bound-in midriff; by Frances Sider. $18. Saks Fifth Avenue. *Facing page:* Bloomer suit with a detachable, bustled flounce. Green rayon faille. Designed by Louella Ballerino for Jantzen; ready June 1. About $25. At Altman; Joseph Horne; Woodward & Lothrop.

Dining outdoors

Left: Photographed against the vistaed gardens of the Hamilton Condons' Nassau house is a dinner dress right for summer dining anywhere. Black and white checked Everfast cotton with halter straps to lace the middle. By Claire McCardell; $30. Lord and Taylor; L. S. Ayres; Montaldo's. *Below:* Photographed against the beautiful Moorish roof-line of Dr. Dolley's famous Nassau house is a put-together costume to which you add a dinner coat...as here. Skirt of Onondaga rayon crêpe; $18. Black wool jersey top; $15. By B. H. Wragge. Bonwit Teller; Hudson's; Harzfeld's.

KAY BELL

BALKIN

Like a comfortable cabaña, the house fronts the Atlantic.

Mr. Ladew, and his blue and white bath-house on wheels.

"Pied-à-Mer"

MR. HARVEY LADEW'S FLORIDA HOUSE

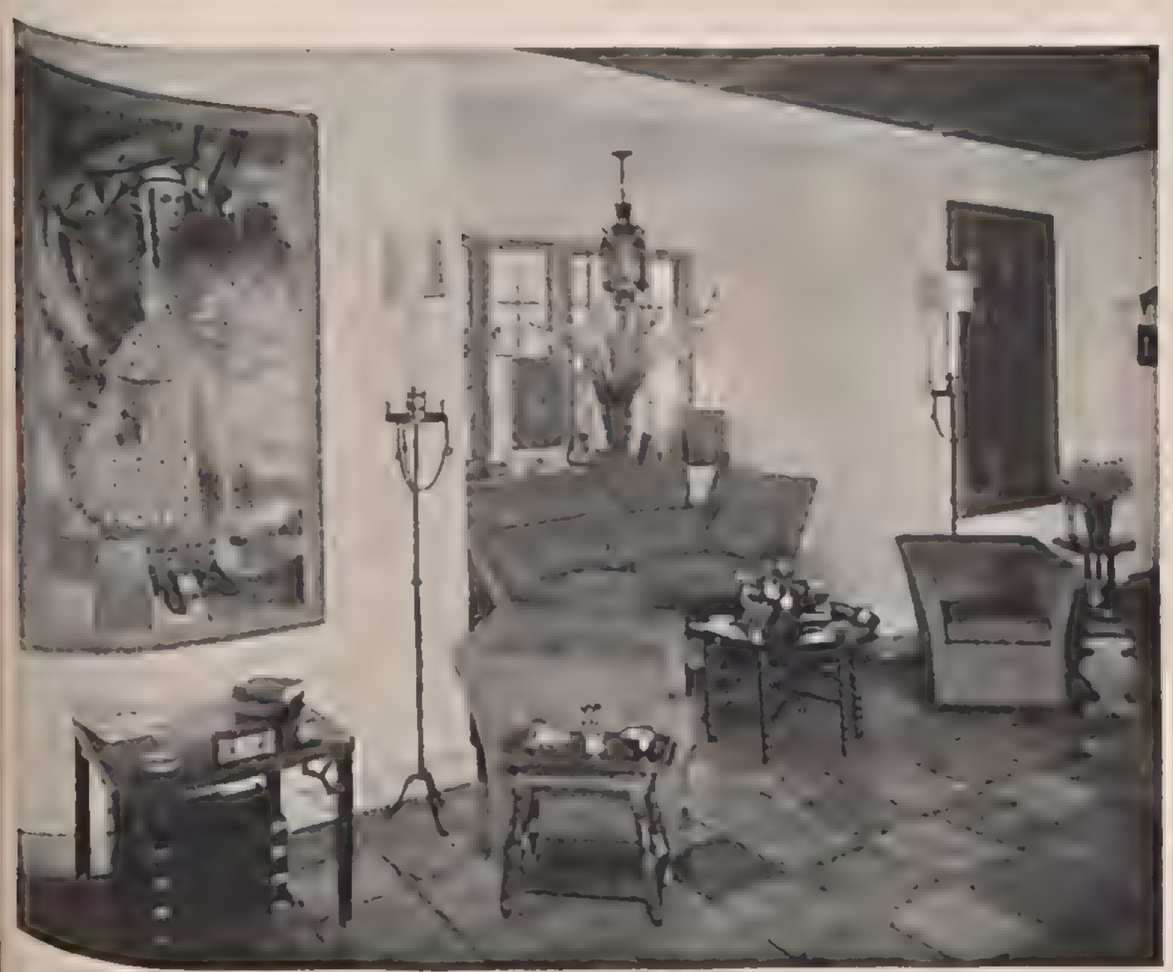
MR. HARVEY LADEW spends the hunting months in Maryland, and the winters at Delray Beach, Florida. His house is as easy as an espadrille, in step with Delray's strolling life. This was the first house built in Florida by the late Maurice Fatio, the Palm Beach architect. It speaks with a Spanish inflection, but talks no nonsense: its off-whites and reds are right with Florida's flaring blues and greens.

Here Mr. Ladew has ranged a compatible collection of French, Persian, Chinese, and modern furniture. Here he paints and swims—the warm ocean margins his lawn. Here, on the lawn, in the dining-room, or in the patio, he gives his famous luncheon parties, after cocktails served with a special hors-d'œuvre—tiny hot baked potatoes.

In the dining-room—paper-white walls and curtains, black iron tables and chairs with penmanship flourishes; a wide window banked with white coral and shells, facing the sea.

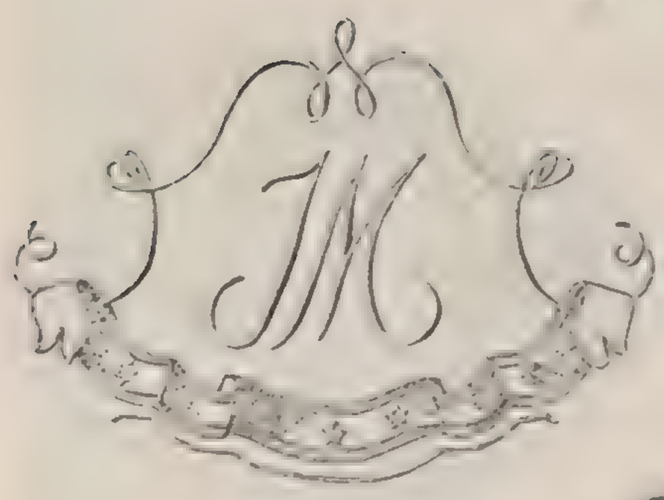
Bamboo chairs covered with henna-red sailcloth sit tall beside the door out into the patio, which is planted with hibiscus, sea-grape, flowering plum. Here Mr. Ladew often lunches.

In Mr. Ladew's bedroom, a Chinese simplification: an ancient teakwood bed, hung with beige silk; off-white walls; and a beige fibre rug scored with black tape.

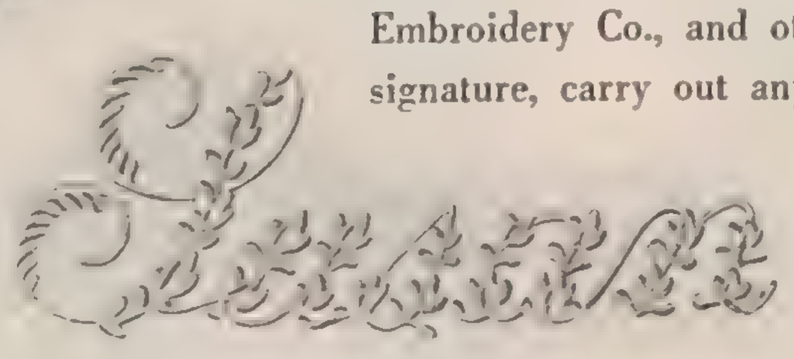


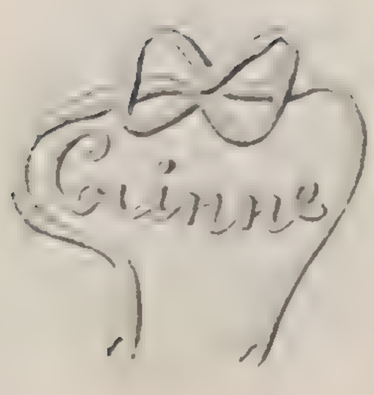
In the living-room—two seventeenth-century Dutch portraits of Persian notables; a red and cream tile floor, repeating the tiles in the portraits; a soft red sofa and moss-green chairs.

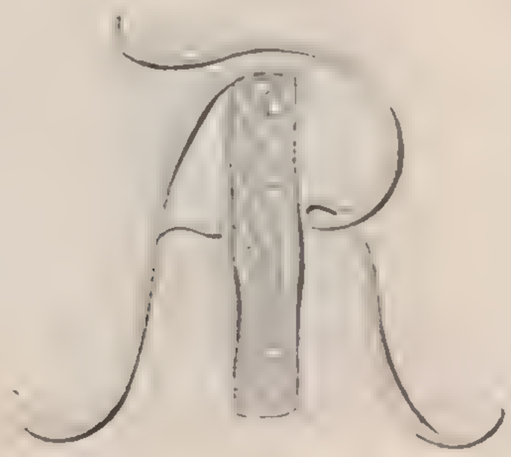
Signed with fine stitches



MONOGRAMS are the finishing stitches to a bride's linen trousseau...and a special pleasure now, when really fine linens are beginning to inch back into the shops. Now, if mothers look long and hard enough, they can dower their daughters with beautiful table linens, smooth-as-lilies sheets, brides can mark them any pretty way they please. They can borrow big, festooned capitals from old books; take ring-and-dove designs from old-fashioned valentines; sketch their own ideas. (Victorian brides had tiny numbers worked into their monograms to identify each separate piece, make linen-counting easy.) We found the monograms on this page in the Museum of Costume Art, a treasury of antique linens and lingerie with monogram-ideas...chastely lettered or rose-and-ribbon-wreathed...for every bride. In the upper left is a Wamsutta Supercale sheet, with elegant monogram, properly placed. And there are embroidery houses—in New York, the Linen Embroidery Co., Trousseau Monogram Co., Insuperable Art Embroidery Co., and others—who promise to stitch your signature, carry out any idea, within two to four weeks.







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THE CAUSE AND CURE OF CHATTER

(Continued from page 150)

environment as possible and thereby learns to make adjustments. But if the process is misdirected or not directed at all it leads to undesirable traits of personality. Without knowing why, women who talk too much indulge in mental nudism under a shower of verbosity. They undress their thoughts and splash in the spray of prattle. They are victims of *delirium verbosus* in which trivialities and impish or vile remarks caper over the wire, the tea-cup, or a hand of bridge. These women may mean no harm, but their thoughtless remarks spread with an arrow's speed and deadliness.

Combine these two infantile traits: the love of babbling sounds and rebellion against restraints, and one can explain another lingering child trait of many women talkers—their persistent repetition of remarks and exasperating detours among many details that obscure the main thread of their boring monologue. By the same combination one can explain their craving for approval and applause.

All children are possessive, they snatch one another's toys or otherwise insist on having their own way. As grown-ups they may interrupt another with, "Listen, listen" and then take over with their own version or with a story of their own. Listen to these women on the telephone. Neither will allow the other to complete a statement or continue a comment without interruption. Each starts all over again, only to be blocked by the other's injected comment. Incidentally, more than one marriage has struck on the reefs because the wife possessively and selfishly breaks in upon her husband's story with details or corrections.

A second group of facts should quicken our sympathetic understanding. Millions of women live in bleak humdrum. Household chores, the daily round of monotonous routine in the home or the neighbourhood and the lack of comedy relief or tonic variety often lead to a frantic urge to escape. A visit over the phone or the back fence or at the market stirs jaded nerves, and lets in sunshine upon the drab monotone of living. Less true in homes with radios, this craving for companionship, for relaxation, for the sharing of joys and sorrows is a normal hunger.

There are other women unchained by schedule or routine or by obligations and responsibilities who have never acquired a respect for time; Montesquieu was right when he wrote of these women: "Those who have but little business to attend to are great talkers." Sated with ease, too indolent to supply their minds with interests which provide companionship with the world's great thoughts and dreams and events, and too selfish to invest their efforts in some worthy cause these social drifters pool their

(Continued on page 188)

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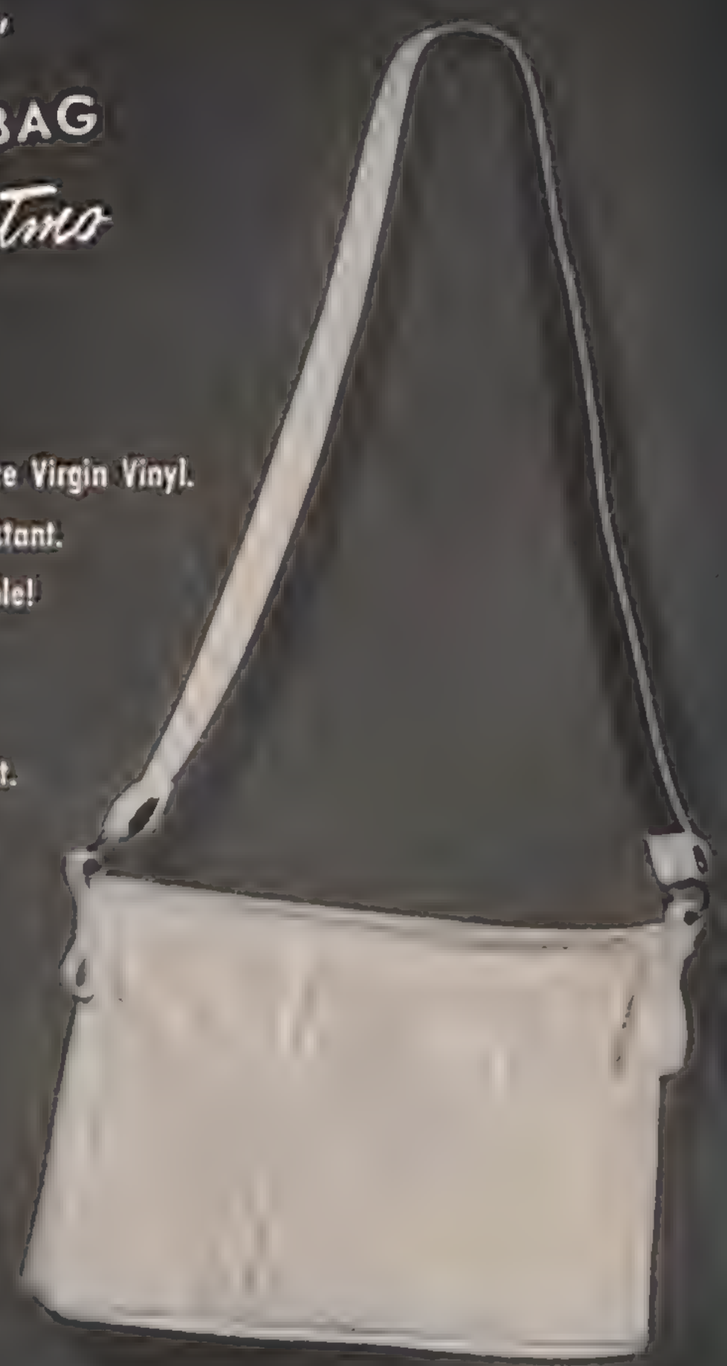

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*Reg. U. S. Pat. Off.

THE CAUSE AND CURE OF CHATTER

(Continued from page 186)

boredom and loneliness in whatever relief gossip may provide. Women with limited inlets and outlets of experience are in a measure victims of conventions even in these days of woman's freedom. They are therefore thrown back upon themselves or upon members of their own sex. Most conveniently their recreation is talking, their talk usually focused upon matters which centre in woman as a person. This means a release of pent-up emotions, a rattling of the chains of frustration, an often inordinate curiosity about other women, an eager indulgence in wishful thinking or in an attempt to compensate for their own limitations by debasing others more fortunate. Jealousies sow suspicion and this in turn grows into a mesh of misinterpretations or utter lies. The craving for verbal recreation generates the poison of malicious columnizing. The old Romans likened gossip to smoke floating from a chimney. They called it *fama*, from which comes our word "fame."

The third group of explanations is drawn from the long observed fact that women are more emotional than men; the reasons are not wholly to their discredit. Down through history man has frowned upon the logical, intellectual woman with an orderly, disciplined mind. Until recently her education, beyond that concerned with household and social duties, was almost entirely neglected. Woman's place, it was insisted by men, was away from the forum and the highways of public life. As wife and mother she was honoured and protected but this high station did not demand, so men argued, intellectual thinking.

One result of this narrow attitude toward women appears in the relatively few contributions they have made to the great body of learning. There have been hardly any widely known mathematicians, no commanding systematic philosophers, no outstanding dramatists and composers of symphonies and only a very few scientists and inventors among women, although in literature (which is largely emotional) women have attained unquestioned eminence.

The foregoing observations do not imply that women are incapable of disciplined thinking; higher education increasingly is evolving a new type of woman. It does mean that most women seemingly prefer to avoid rational thought; having over the centuries been suppressed as primitive, elemental, and elementary, women have accepted their destiny. But they have turned it to their own advantage and have developed traits and attitudes which have given them far more power than men ever intended or at first suspected. By ingenious, and all too often unconscionable, emotional strategy, they have risen to power in home

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THE CAUSE AND CURE OF CHATTER

(Continued from page 188)

Being easily unbalanced because of a lack of disciplined control women are easily victims of hysteria. Hysteria is a form of mental disturbance caused by wrong ideas or by an insufficiency of ideas; men, of course, are also subject to hysteria but there are twenty cases of hysteria among women to one among men. All of us are logical or rational only to a limited degree. In everyday living we go about our business and pleasures guided and controlled largely by desire, habit, passion, prejudice or sheer stubbornness. We are too much in a hurry to make rational decisions. Impulse, a demand for quick results, a nervous impatience with delay, brush reason and logic aside and we rush into thoughtless words and deeds. And usually our ideas are linked to an experience, coloured by fear or hate or joy or love.

The torrential talker, indifferent to the words she uses or the consequences of what she says, is swayed by currents of feeling and revels in the wild abandon of wordage. But the price of such indulgence may be high in impaired health, in the further fixing of anti-social habits, the loss of others' confidence and respect and the reputation of being a menace to the welfare of home and community.

[EDITOR'S NOTE: *Alfred L. Hall-Quest, professor, editor, lecturer, is a member of the staff of General Education at New York University. This summer he is teaching psychology at the University of Texas.*]

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Dear Reader: The shops tell us they are still having difficulty in filling mail orders, and frequently are unable to send the merchandise shown in Vogue. We—and they—do our best about this; we hope conditions will be better soon.

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COMPLEX LIFE AND COMPLEX LETTERS

(Continued from page 173)

tales, argued that there is nothing given in nature but only our expectation of it, our habit of belief. Mill proposed the insubstantiality of the dreamlike future and also that our feeling for the past may be based upon a cosmic joke, a delusion of the dreaming senses. With his present equipment of memory, Mill said, he might well consider that there had been a long duration of history, his own, the world's. Yet suppose that the world and himself were created only three minutes ago, just as he sat in his easy chair—and that, in the act of creation, a supernatural agency had given him his head upon his shoulders, and deceptive memory? How would he guess the vast, spectacular joke that had been played upon him? He would be unable to recognize the fiction of a past history, the world's—or that, in remembering an old face he saw once in his childhood, he remembered something that never had existed. More, the clock that struck an hour ago had never struck.

Chaos, confusion, these are not, after all, a modern inheritance nor a modern sickness of the soul, as J. Donald Adams, most eminent of common-sense critics, would have them be. There have always been such weighty problems.

The common-sense critics would like to think otherwise. They look for a literature which will not be dangerous. They are those who, like Alderman Butler of Dublin, inquire little into the history of ideas, and attribute the sad state of the world to the intellectualism of James Joyce or George Bernard Shaw. This age does not need, they say, another Reverend Jonathan Swift raising his hoary head, another *Gulliver's Travels*, that social and scientific and moral fairy tale of changing perspectives, giants, dwarfs, unreasonable men, and reasonable horses. Tolstoi's *War and Peace* considered by many critics the best novel in any language, would be much better, they say, if only it had not been burdened with a theory of history. Their attitude is even more provincial than Alderman Butler's, for he at least accepts the angelic intellectualism of St. Thomas Aquinas. The common-sense critics speak of "universal truths," but the universal truths they want are not the intaglios emitted by nothing on midnight—rather, a few easily recognizable human types, plots, happy endings. Everything is to be very direct.

Any idea about man's anomalous character and position in the transshifting universe of lost events is, they say, unnecessary luggage. Style in writing is nothing but thinking, and yet they disparage style as if it were a pretentious ornament. In the twentieth century, they feel, there can be no style—it is just enough to say, "The

(Continued on page 200)

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TAN-TALK: FACE

(See page 140)

Your face is a pretty well-seasoned article when it comes to summer tanning-time. It has weathered steam heat, freezing cold, wind, rain, and—all winter long—the flick of every sunbeam that ever crossed your path. Because of the resistance it has built up, your face will *seem* to take longer to tan than any other part of your body, but, actually, the skin of your face is the finest, most sensitive skin you have.

So sun your face gently, gradually. Oil or cream your face frequently while you're lying in the sun, and give your nose a double-dose of lubrication. (The nose goes first to a stop-light red.... Well, it's nearest the sun!) Keep tiny, moist pads of cotton, eye-lid size, over your eyes so that you won't have untanned squint-furrows on your brow and around your eyes.

This summer's Look is the look of tan, so if you haven't a tan, you can make one up. If you have a tan and like it the way it is, make up to it. Make up with a transparent foundation and a light dusting of powder that matches your tan and adds a touch of pink. But if you want a tan deeper than nature could ever give you, find the colour you want in a foundation, and use a powder that is slightly lighter and pinker (powder as dark as foundation may turn yellowish on light skin). Olive skins have a wonderful way of tanning quickly, but lots of sun may turn them rusty. A foundation with warm, ruddy undertones will put the glow back.

The new light lipsticks point up the depth of this summer's tan whether your tan is real-life or just put on, making your skin darker, your teeth whiter. Other highlights to your dusky tones are pale eyelids (pale because you've worn dark glasses or cotton pads while sunning). Keep them that way, untanned, and you might even cream a little light foundation into your eye-shadow.

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TAN-TALK: ARMS AND LEGS

(See page 141)

Good bronze needs a high gloss, and the Bronzed Look of skin needs gleam. That's the reason for the skin-creaming and -oiling before and during sunning, thereby saving your skin's own oils for a natural suppleness and sheen. If you're taking your tanning seriously you might have a wood platform made, wide and long enough to lie on comfortably, painted white to catch every passing ray, raised on two-inch legs which can be set in bowls of insecticide to discourage the little fellows.

It's important, before you tan, to do a thorough de-fuzzing job on arms and legs. Cream or liquid depilatories will take off the hair on the surface, waxes and cream-waxes take the hair from the roots. And there's a pink, stone-like disc that you can rub over the surface of your arms and legs to make them slick as a polished table-top.

Make-up for arms and legs is an applied art, but it's easily learned. Whether you use a coloured cream, cake, or emulsion (for an opaque finish) or clear coloured tints (for transparency) it's not so much what you use, it's the way you use it. The use of each varies with its consistency, but with practice you can learn to do a perfect paint-job on arms and legs.

Your feet have been playing a supporting rôle all winter long, but, this summer, strapped in sandals or barefooted on the beach, they'll be centre stage front.

Prepare your feet for summer exposure with a series of thorough pedicures....Go, first, if you can, to a salon where they will give your feet professional care. Then, when you do them at home: soak your feet in steamy, soapy water, scrub them—*hard*, rinse, and dry them. File the nails straight across. They are toe nails, after all, not meant to be curved, and straight edges will prevent ingrown nails and snags. Two coats of polish (keep your toes apart with bits of cotton in-between), and a creamy, lubricating emollient (attention, rough spots) to finish off.

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Mr. and Mrs. Henry Philip Folwell of Jackson, Mississippi, have announced the engagement of their daughter Miss Arta Parvin Folwell to Mr. Stephen Tyree Early, Jr., Washington, D. C., formerly a Lieutenant in the Infantry.

MERCY STEEL—Arta helps sort surgical instruments to be shipped to Europe where they are so desperately needed. Since 1940 the Medical and Surgical Relief Committee, now a nationwide organization, has been sending supplies throughout the free world. Volunteers, like Arta, help collect, sort, and clean them before they are checked by trained nurses and sent on their merciful way.

SHE'S *Engaged!* **SHE'S** *Lovely!* **SHE USES** *Pond's!*

IT WAS AT A PARTY in Atlanta that Arta and Stephen met, and it's easy to see why she danced right into his heart for keeps.

Her hair is silk-spun, her eyes brown, her complexion baby-soft. "I use lots of Pond's Cold Cream on my face right along," she says. "It makes my skin feel really super."

Yes—she's *another* engaged girl with a charming soft-smooth Pond's complexion! And *this* is how she cares for it:

Arta smooths snowy Pond's generously all over her face and throat—and pats well to soften and release dirt and make-up. Then tissues off.

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Pond's *your* face twice a day—as Arta does—*every morning* when you get up, *every night* at bedtime. In-between clean-ups, too! It's no accident so many more women use Pond's than any other face cream at any price. Ask for a *big* luxury-size jar of fragrant soft-smooth Pond's Cold Cream *today!*

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COMPLEX LIFE AND COMPLEX LETTERS

(Continued from page 194)

cat was on the mat," for the cat must always be recognizable. Josephine Johnson's *Wildwood*, lighting up a small field of perception, was attacked by such critics because of its pretentious style—and I suppose that, extending their argument, the *Book of Revelations* is even more perceptive, more highly stylized, and more pretentious.

What is it that such anti-literary literary critics really want, when it comes right down to brass tacks? They want literature to be simple, plain, sensible, healthy, unassuming, underwritten, comfortable. When pressed to find an example of such fiction, they have a hard time. They are likely to mention very unlikely titles—so what they must admit, if they are honest, is that there has never been any decent literature at all. *Pilgrim's Progress*, the kind of inoffensive book they mention, has its wild Gothic elements, even its monstrosities—and is thus closely related to works as seemingly far removed from it as William Faulkner's novels, Scott Fitzgerald's short stories such as *A Diamond as Big as the Ritz*, the more extreme of Eudora Welty's dream-inducing short stories, Robert Penn Warren's *Cass Mastern's Wedding Ring*, Christina Stead's *The Man Who Loved Children*, Carson McCullers' *The Heart Is a Lonely Hunter*, a story of mutes. Do any of these works repeat each other in an endless pattern of mediocrity?

In our streamlined age, we are turning out books with the efficiency of Willow Run, "average" books for "average" readers, whoever those readers may be—books about the good old days when life was rugged, books about typical households in the gaslight era, stuffy period pieces with all furniture and no people, thin romances of ersatz history as seen through the eyes of a Turquoise or an Amber, problem novels which solve their problems at a single blow, Madame Bovary moulded to the pattern of St. Louis, Henry James's novels turned into action stories—in fact, what have you? A musical cook book, a book smelling like attar of roses perfume? It is all possible. One publisher advertises that we can escape by reading a new best-seller by a delectable Miss So and So. If we will follow the chapters of her book, we will "feel the strain ebbing away from our heart and brain," and we will find a world well worth the saving.

Does it not seem, however, an ironic reversal of values when we see the literature of the normal, such as Betty MacDonald's *The Egg and I* or Kenneth Horan's *Papa Went to Congress*, both trivial, become the literature of escape from the abnormal experience of our daily lives? The literature of the normal has now become the last and only ivory tower. Perhaps it al-

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COMPLEX LIFE AND COMPLEX LETTERS

(Continued from page 200)

ways was. Even the English nursery rhymes, as James Johnson Sweeney shows in the Museum of Modern Art collection illustrated rapaciously by Alexander Calder, even Mother Goose has a macabre origin and meaning. *London Bridge is Falling Down*—that song began with the good old folk custom of burying a live lady in the masonry in order to avert bad luck.

I wish that the middlebrow worshippers of the simple would read the nursery rhymes in the light of their original meaning! If they are too grown up for the nursery rhymes, I suggest Voltaire's *Candide* or Dr. Johnson's *Rasselas*, both written in a so-called age of reason to prove that this is not the best of all possible worlds. There might be less criticism then of the writer who, no matter where he goes, even when he goes to a little chicken farm in Iowa, is still not an escapist—life being life, wherever it is. According to commonsense reviewers, Carson McCullers' *A Member of the Wedding* has over-emphasized violence, mental agony, and tendencies toward self-delusion. What about Browning's *Pippa Passes*, a series of murder stories?

No, an honest literature has moved necessarily in a realm of ambiguities, violences, self-delusions. An honest literature, from Job to Richard Wright, has even been a little morbid in spots. I wish the commonsense critics would read for something more than the "story" and the "character" and the "plot"—I wish they would read for the themes which give these matters their importance.

There might be, with a cosmopolitan approach, more honesty in the description of books at every level. The old dime novel was not palmed off as literature upon an unsuspecting public as the new dime novel is. Laura Jean Libby was never "the second Emily Brontë, the second Proust"—as the new dime novel often is—the old dime novel in a new cover—brought up to date, of course, with touches of style, touches of Marx, touches of Freud, touches of Proust—but nothing too much—never, in a million years, Proust, whose paragraphs are several pages long. What is desired is the stereotyped view of life, the uncircumlocutious sentence, even the blank page—while books which attempt the greater vision of complexity are popularly described as rootless moderns, merely perverse, the sports of nature. From Reverend Laurence Sterne's wonderfully anarchic *Tristram Shandy*, however, do stem such modern rebels as Gertrude Stein, James Joyce, John Dos Passos, Ernest Hemingway, William Saroyan, Alex Comfort, Marianne Moore, to mention only a few. *Tristram Shandy*, is itself the result of John Locke's *An Essay Concerning Human Understanding*, concerned with the sensations.

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A DELIGHTFUL TASTE experience awaits you who are discerning about wine. You will come upon it in the remarkable white table wines of California . . . in their highly individual personalities and in the pleasures they afford your palate.

The grapes within these wines, of course, are varieties of *Vitis vinifera*, the great European wine-grape family. Their distinguishing qualities, however, are those bestowed upon the vines by California's particularly favorable soil and climate.

Nurtured with traditional care and patience, these grapes have here produced wines with interesting new subtleties of taste—with characteristics you will find flattering to delicately flavored foods.

CALIFORNIA RHINE WINES, like those of Europe, vary as cousins in personal traits according to their particular grape parent. For this reason, California Rhine Wines are often labeled with the name of the grape from which they are made.

One is the excellent *White* (or *Johannisberger) Riesling*. Grown in small acreage on cool California hillsides, this grape produces wines noted for their sprightly aromatic flavor, pin-point balance and pleasing after-taste.

Another is the *Sylvaner* (or *Franken Riesling)* whose wine exhibits the same delicate character, a shade more subdued in tartness. A third, the *Grey Riesling*, provides a wine slightly milder, more flower-like in attraction.

The agreeable dryness and light body of these California Rhine Wines has favor with leg o' lamb or any cut of pork—qualities which also make them the perfect, traditional "fish wine."

CALIFORNIA SAUTERNES belong with those semi-sweet, golden table wines that are special favorites in every land. The sweetest of these are called *Haut, Sweet* or *Chateau*. Many give further indication of personality by the name of their grape on the bottle label.

Among these is the admirable *Semillon*, famed grape of France's Sauterne country. Grown in California's moderately warm districts, the Semillon produces a sun-bright wine . . . with richness of flavor to mark it companion par excellence of roast duck, chicken and squab.

Another superior white wine grape is the *Sauvignon blanc*. The gravelly soil of California coastal valleys endows this grape with unique aroma and flavor — producing a wine heavier than its European counterpart yet of such pronounced character as calls for serving with pride.

WILL YOU TRY, then, these white table wines of California? We growers believe you will not only find distinct pleasures in each—but an enticing invitation to venture further into the exceptional wines grown in California. Wine Advisory Board, 85 Second Street, San Francisco 5, California.

COMPLEX LIFE AND COMPLEX LETTERS

(Continued from page 205)

Universal things—well, they are really quite eccentric. There are more individuals than types, more dreams than dreamless reality. There are twenty-nine ways of looking at a single blackbird, as the poet Wallace Stevens says—as many ways of looking at blackbirds as there are people. Besides, both the people and the blackbird change somewhat.

I know of a former Catholic nun who heard so often that Gertrude Stein's works are strange and unintelligible, not the speech of an angel—she believed what she heard. She would not even let a book by Gertrude Stein into her house, she said. Then a young soldier playwright returning from the wars persuaded her to read *Wars I Have Seen*, and now she is reading all Stein's other books. Stein writes, she says, as people talk. Not all the strangeness wears off, the strangeness may even increase—but the loving reader will finally find himself at home in the pages of a book which, at first glance, seemed alien. When I first read Joyce's *Ulysses*, I felt as if I were under an ether mask—but after all, there was a pattern, a curious logic. I wish that all literary critics could be, like Edmund Wilson, the detective unravelling the idea—but the commonsense critics are, in all probability, adverse to literature. When Virginia Woolf's *A Haunted House* was posthumously published a year or so back, it was easier to attribute the author's suicide to her style than to examine those golden theories of knowledge which conditioned every glittering sentence, whether it described a maid servant or an empty house or a crowded London street.

Such pseudo-morality, passing for literary evaluation, takes some peculiar turns. When Pantheon Press brought out, a year ago, the *Complete Collected Grimm Fairy Tales* with delicate illustrations by Josef Scharl, though W. H. Auden welcomed it, experts on juveniles advised hysterically: "Don't subject your American children to this German orgy of brutality, these stories of Snow White and the Seven Dwarfs, et cetera." Peculiarly enough, the Fascist order betrayed the same intense distrust of the Grimm fairy tales, and for the same reasons. Goering and Goebbels were sensible—whereas in Grimm we find a symbolic, disorderly, evasive, immaterial world order, a glass coffin in which the corpse may dream a world. Fairy tales are of no nation—they are international, the history of man which is never included in the history books. The mythic element, Wilhelm Grimm said, is like small pieces of a shattered jewel which are lying strewn on the ground all overgrown with grass and flowers, and can only be discovered by the far-seeing eye. Their felt but hidden value, says the Irish poet Padraic Colum, author

(Continued on page 208)

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AWARDED THE HIGHEST RATING EVER ACHIEVED BY A WATCH IN THE BRITISH NATIONAL OBSERVATORY TESTS

COMPLEX LIFE AND COMPLEX LETTERS

(Continued from page 206)

of the preface, makes the connection between certain subtle modern works and the old-world fairy tale.

I wonder what objections will be brought against Pantheon's more recent companion volume, the *Russian Fairy Tales?* Will the fairy princess have turned into a Communist?

As for the American myth, it is fabulous, too—I don't know why we should ever be considered a plain people; our heads are in the clouds. Lately, I've been reading Fawn M. Brodie's *No Man Knows My History*, the brilliant biography of that wild-eyed Joseph Smith who, looking for lost treasures in the ground, stumbled on to the writings of an American Angel, and founded, as a result of this encounter, the Mormon Church. No, America is not dull, and I'm tired of all the neat little books which describe it as dull. What it gets down to is that mediocrity of vision produces mediocrity of writing, nearly always tailor-made, like William Maxwell's carefully composed *The Folded Leaf* where there is one neat insight per page, timed like a metronome.

Well, but the beautiful books have had more than one insight per page—in fact, they are a wilderness of colour and sight and sound. Hermann Broch's *The Death of Virgil*, less elegiac than *The Folded Leaf*, gives what it intends, "the kaleidoscopic noise-picture of existence, the volatile, the demanding but unrealized vision of knowledge." Alex Comfort's *The Power House*, perhaps the most distinguished novel of last year, shows the fragmentation of cosmic and psychic reality in war and peace. The aviators in Irwin Shaw's short stories are modern versions of angels, bringing all vistas into the play of consciousness. The imagery of Egypt comes once more to Main Street—the literature of the American Nights will be, in a few more centuries, as fantastic as the literature of the Arabian Nights. Sheep and goats are to man the ships which will be dissolved when the atom bomb falls experimentally in the Pacific atolls—it all sounds like something Jonathan Swift could have thought up or like one of the thousand tales of Scheherezade. How can literature be of the modern world and not a crazy thing? In Christopher Isherwood's *Prater Violet*, we see the modern world itself equated with a motion picture set, manufacturing a false scenario with false scenery. *Be careful*, Isherwood seems to be saying—*What you may take for real may be just another motion picture set.*

Is not the world we live in partly make-believe, too, like the many phantasmagoric worlds of literature and the other side of the looking glass? Just as our daily reality is posited on many illusions, so is literature, which is, after all, only an aspect of this devious life.

(Continued on page 210)

double delight

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A willowy gown...a shirred robe to match . . . a grand ensemble for boudoir or traveling. Created by Lady Duff in a smart, gay print of Sil-U-ett Sheer by French Fabrics...of Narco Rayon. Gay chartreuse, Rose, Mauve Blue and Black. Sizes 32 to 38. At fine stores everywhere, ensemble about... $17.95.

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That Wear-Right Look
Wear-Right
FOREMOST IN GLOVES

COMPLEX LIFE AND COMPLEX LETTERS

(Continued from page 208)

In literature, true, we see the illusion illuminated as perhaps life's ultimate meaning—whether it is Shakespeare's *Hamlet* or such recent books as Katherine Anne Porter's *The Leaning Tower*, Aldous Huxley's *After Many a Summer Dies the Swan*, Joseph Stanley Pennell's *The Hostory of Rome Hanks*, Thomas Mann's *The Transposed Heads* or *The Magic Mountain* or *Death in Venice*, Allen Tate's *The Winter Sea*, a book of poems. None are of the "Grandpa sat on the front porch" realism, the "Grandma tossed another hot cake" realism which describes nobody and nowhere. I'm tired of all the empty faces of juvenile heroines with long eyelashes and their indecision as to whether to marry Mr. Smith or Mr. Brown, two identical characters. I'd rather read Thomas Mann's *The Transposed Heads*, showing how two men get their heads exchanged without their knowledge of the transaction, so that the mental head is on the athletic body, the athletic head is on the mental body.

I can imagine a chorus of those conservative critics before whom the artistic creator appears for the first time. The lovers of the mediocre suddenly become the lovers of perfection. To Herman Melville, they say—We rather like your work, Mr. Melville, but why spend so much space describing the interior of the whale? Aren't both the whale and the universe a little exaggerated, a little beyond the average man? *Cherchez la femme*, Mr. Melville, it's much more lifelike. Stay at home. To Nathaniel Hawthorne, they say—Mr. Hawthorne, you have done rather well, but why did you think you could see all of life through a hole in the windowblind? Why don't you travel? Aren't you going to an extreme about human nature in the case of Mr. Feathertop, who has a broom stick instead of a spinal column, here on the sixth page? Isn't he rather artificial?—Yes, why did Melville travel, and why did Hawthorne stay at home? Why is Ernest Hemingway so concerned with blood and thunder and why was Henry James so concerned with fashionable people in gilded drawing rooms? Why did Kafka think that a man could turn into a cockroach? Do these writers think that we, mature human beings who have come up the hard way, can not check our findings, as J. Donald Adams says, against theirs? Do they think that life is as mysterious as science? Why write at all? Why, why? The cat is on the mat, and that's the end of that.

[EDITOR'S NOTE: *Marguerite Young is the author of* Angel in the Forest, *a complex comic history of Utopian cults in her native state of Indiana. In the short course of her life, Miss Young has also taken a Ph.D.; written two books of poems, many critical reviews; taught school; worked in the stock market and an electric chair factory. She is now living in New York, writing a novel,* The Worm in the Wheat.]

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PROPORTIONED LENGTH
Nylons
FOR THAT STREAMLINED LOOK
"Stockings of Matchless Beauty"

RUSSIAN WOMEN

(Continued from page 168)

women sailors, women traffic police, women miners. The snow is swept off Moscow's streets by women. At least fifty per cent. of all Russia's rebuilding is in the hands of women. Women architects, builders, stonemasons, carpenters, even women steeplejacks; and they all receive the same wages as their male opposites. These are not the left-over war-time jobs, but part of a twenty-five-year-old habit.

If you can understand how active women are in these fields as well as other fields such as science, medicine, and art, you can understand how the Russian woman dresses, behaves, talks, thinks, and amuses herself.

The Russian woman's life, be it her working life or her cultural life, is greatly affected by the category to which she belongs. If she belongs to a privileged category, then her comfort is noticeably greater than that of her less privileged sister.

Actually it does not matter very much how big or small a salary is. The most important factor is how much privilege is allowed to the individual. The street cleaner might receive only two or three hundred roubles a month, but she is entitled to two or three pairs of snow boots a year, and gets them. Whereas a shop assistant might receive a hundred roubles more a month and be entitled to only one pair of snow boots a year. If there is a shortage, in all probability she would not get that one pair because she does not need them as badly as the street-cleaner.

The ways of privilege

Every worker in Russia belongs to an organization or a union, through which she receives her privileges, be they theatre tickets or private flats. Some organizations are more important and powerful than others and are entitled to more privileges for their workers. The Scientists Organization, for instance, has one of the loveliest districts in Moscow, where scientific workers can live, if they like. These workers buy their food and clothes in that district, and their shops have the best of food and clothes. Every profession does not have this same set-up, but every worker can apply to his organization for better living quarters, more food or clothing, and the organization, having studied the problem, then decides whether the claim should be met or not.

Workers for foreigners do not contribute very much toward the betterment of the State, consequently their organization has practically no power and certainly no priority over anything. So that besides her food card (an ordinary worker's food card) and free medical care, which is given to everybody, the translator-secretary relies on her foreign employer for everything else.

Naturally, a woman's appearance and life depend on her privileged

(Continued on page 215)

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but very like the male's.
Boy-tailored Mary Jane Pajamas,
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Few households keep an assortment of table wines. Many choose Burgundy because they like its flavor best. So—forget the "do's and don'ts" you've heard about serving wine and just remember that "Valliant Burgundy is good taste with any food."

RUSSIAN WOMEN

(Continued from page 212)

status. She dresses according to the facilities her work gives her. Permission to shop at special stores; permission to purchase finer materials; extra allowances of cloth and other goods. For that reason it is worth while looking at how she does shop. To begin with, Moscow or any other big Russian city, is not a teeming maze of shops, and people buying and selling consumers goods of all kinds. Moscow is not a vigorous "buying and selling" city at all. The shops are there, on most streets, but they are conservative and for the most part small. There is one big department store in Moscow where one can buy everything and anything (at a price); but most shopping is done at special shops designated by the union or factory.

Choice and style limited

A woman shopping for her clothing needs would almost certainly have to go to these special shops for her rationed allowance. Maybe it is one dress every six months, or twelve yards of material every year, or so many pairs of stockings and shoes. Her choice is limited, and styles are not very varied. Necessity usually makes most women take what they can when they can get it; though while they are in the shop choosing their needs, they will take their time and pay as much attention to style as they will to serviceability. The more privileged she is the better the shop she can buy at. Maybe she has assembled more generators or shovelled more coal than her monthly quota, and has been given the privilege of choosing better goods. Or maybe she is a good ballerina or even a good student. You meet them all in the corners of shops where the best goods are kept.

Discount for Stakhanovites

Apart from the rationed goods, there is the mass of unrationed but very high-priced goods in the Mosstorg, Moscow's big department store. Even here privilege is extended to good workers who get a 20 to 50 per cent. reduction. The average Stakhanovite gets a 25% reduction. In this store you can buy house dresses, laces, perfumes, sports clothes, coats, furs, hats, scarves, underclothes, household linen, blankets, towels, cutlery: everything. But your privilege would not take you far even then, unless you had plenty of money.

Naturally, the average Russian woman does not have a large collection of clothes, so she prefers materials which can be made up to her order, rather than ready-made dresses. Here again, style is vital. Since material is so scarce, the Russian woman can not afford to be in a hurry to get her cloth made up. She thinks it over more carefully than her American sister and is particular about details. She knows that

(Continued on page 216)

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lean elongated waist and gentle curves
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At leading stores from $10 to $50.
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DRESS BY ADELE SIMPSON

RUSSIAN WOMEN

(Continued from page 215)

her garment will be scrutinised wherever she goes and she wants to be a little different and a lot admired.

Her choice of yard goods has always been somewhat limited. She can make the silk up into dresses and blouses and keep the wool for costumes and coats. She can always find more cotton and coarse linen yard goods than silk or wool. She can then take this either to a private seamstress or a State atelier.

The State-run ateliers

There are State ateliers in every district. Some are exclusive for certain professions, others will accept all and sundry. The State atelier I went to worked for the higher category women and foreigners. The first person I spoke to was the receptionist who "investigates" the client, and finds out whether she is entitled to the use of this atelier. The client needs to show some identification before she can be attended to.

Then the receptionist takes the cloth, spends some time admiring it, measures it, and assigns a particular seamstress to make it up. The pattern is chosen and a day set for the first fitting, usually five to seven days later. The first fitting is nothing more than draping the material on the client, roughly as it will look when cut, to make sure that that is exactly what the client wants, and that there is sufficient material for that pattern. Then, using the client as a mannequin, the seamstress cuts the material right there and then, pinning it together on the client. A very safe process, though rather tiring. All the time the material is being cut, the client is encouraged to make any little change she suddenly thinks of. For the second fitting the dress is already machined and practically finished. The sleeves are fitted on, the length of the skirt taken, the padding in the shoulders discussed. A third fitting is optional. By then the dress is finished, and this fitting is offered only to satisfy the client that all is well.

The price for a dress made at this atelier is 300 roubles, and any trimming is extra. The bill is paid when the garment is completed and no deposit required beforehand. When the finished product leaves one of these ateliers it always looks well. It is well cut, neatly finished, and hand-trimmed. Russians pride themselves on the amount of hand-work that is put into every garment.

Payment in food

The private seamstress works on a different basis, but with the same results. She is in business for herself and is more like an artist. I have seen dresses made by private seamstresses that would have graced any fashion show. She sets her own price, which is

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Echo creates the Summer Sun Helmet... important accessory in the country-wide feature "The Fashion 'Scene' through Oculens Sun Glasses". Sun glass motif in colors on white jersey ground. Price about $6.00. Also in triangle, about $2.50. At leading stores

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RUSSIAN WOMEN

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based on the price of the ateliers. During the war, however, whereas official ateliers managed to work on a pre-war rate, private seamstresses charged anything between 1,500 and 2,000 roubles. This, because food became rationed, rations low, and extras bought on the open market, was very expensive. But the private seamstresses were not too particular about getting paid in cash; they actually preferred to receive the equivalent amount in food. So any woman who was in a position to give away vital items of food such as butter, sugar, flour, could cut down her dress cost considerably. But such women were very few. Yet most dressmakers were kept reasonably busy.

High heels and open toes

Difficult as it is for the Russian woman to procure cloth for her dresses, it is infinitely more difficult for her to be well-shod. First category women get two pairs of shoes a year, which they can buy at their clothing store. They can buy either shoes or boots. Besides two pairs of shoes, they are entitled to two pairs of rubber galoshes. Second, third, and fourth categories do not fare as well. As a result, the Russian woman is let down by her shoes.

The selection in shoes is even more limited than in yard goods. They are of black, brown, grey, or white leather. They cover the foot well and are made in two or three styles, almost always with high heels. Open-toe shoes are worn in the summer, when it is possible to buy unrationed shoe tops made of canvas; these tops are taken to a shoemaker who fixes them onto wooden soles.

There are also long boots called *valenki.* They are made entirely of felt and worn in the winter months when the snow on the streets is hard and dry, and are worn without galoshes. They are rather ugly but wonderfully warm—the next best thing to fur-lined boots, which are quite rare in Russia. As soon as the snow starts thawing these *valenki* become quite useless as the felt soaks up the moisture and gets damp. Warm and comfortable though they may be, the *valenki* are scorned by the more elegant ladies, because they are so unbecoming.

Next to her shoes, a coat is the most vital garment to a Russian woman. She chooses her coat first and foremost to keep warm. For although she can be as foolish as she likes with a dress, she can not afford to be anything but wise in the choice of an overcoat. The most common coat seen in Moscow is the cloth coat, with a fur collar. It is almost always black and contributes a lot toward the predominating black colour seen in winter on the streets. It is tight-fitting and is the worst enemy of the figure because it is interlined thickly to cope with the low temperatures of winter months. This interlin-

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RUSSIAN WOMEN

(Continued from page 218)

ing is usually made of cotton padding, seldom if ever of fur.

Fur coats are not as common as cloth coats, but a great number of women wear them. The grey is usually squirrel, the black, sealskin, and the brown anything from sheepskin to sable, although most are nearer the sheepskin line than the sable. A large proportion of Russia's furs, however, are exported to the United States for dollar credits.

The third type of overcoat seen is the cotton-padded, three-quarter length coat, worn mainly by street-workers, i.e. snow-sweeps, tram-conductors, et cetera. This is a very adequate coat, but extremely inelegant as it is impossible to shape it into anything and its wearer looks absolutely square. This coat, however, is almost always used for working purposes and few of them are seen in theatres or other entertainment places.

Headgear plays just as important a part as shoes and coats, and although the Russian woman, I am sure, would like nothing better than a multi-coloured cluster of flowers on her head, she has to muffle up a little more against the cold. There is a wider range of head-covering than coats or shoes. Some wear Russian-berets, others pretty angora bonnets, peasant-type woollen scarves, or woollen shawls muffled over their heads and throats. Scarves are worn peasant-fashion.

Colour and cosmetics

Summer always presents a violently contrasting picture. In summer women are hatless and wear the brightest colours they can find. The most common bright colours are blues and pale greens. Red is still the favourite colour, but not easy to find. A great deal of Russian-ness is maintained in the clothes, and the "Russian blouse" is still a spring and summer garment.

Owing to the cold winter, the Russian woman usually has natural colour in her cheeks, but she uses lipstick and powder. These are practically the only two cosmetics used, but there is a large proportion of women who do not use anything at all. And it is impossible to divide the women into those who wear make-up and those who do not, or why. It is entirely up to the individual; there is no feeling about it one way or the other. But I have never seen anyone over made-up. Cosmetics were never rationed, and were available in small quantity right through the war. By the time I left Russia in 1945 there was a great supply of powder, lipstick, rouge, creams and perfumes. Russian women love perfumes, the more exotic the better.

Smoking and drinking

Some Russian women smoke, others don't, and there is no reason why

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underthings of *Spun-lo rayon fabric

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RUSSIAN WOMEN

(Continued from page 220)

some do and others don't. Women receive the same cigarette ration as men and those who do not smoke find them an excellent exchange item. Drinking is a different matter. Practically everybody drinks wine and champagne. A great number drink vodka and some drink anything that is going. There are perhaps two reasons for this universal habit. The first is that alcohol is a warming agent, and the second, that Russians love parties and entertainment. On such occasions toasts are drunk to practically everybody present and a number of those who are absent. Incidentally, the person toasted in Russia is expected to join in the drinking.

Entertaining à la Russe

It is difficult to work out whether the drinking calls for a party or the party calls for drinking. Whichever it is, the fact is that Russians are great entertainers and great warm-hearted inviters. But their entertainment is not in terms of "dinner parties" where a highly-polished table is carefully set with the best family silver: there is none of the formality found in Britain and America. Any Russian invitation, however, automatically includes a meal and the guests are not expected to provide any of it. Even during the war Russians always managed to find a little extra on the open market for their guests.

Family life means as much to a Russian as it does to an American woman; and it shapes her habits and life just as it does here. The Russians believe in strong family ties. The mother is still the vital head of the family. Most mothers up to the age of about fifty work; the extensive and amazing system of *crèches* in the living districts or work-places makes this possible. If a woman can possibly work, she will; it is no shame for a woman to be working though her grown sons can support her. Work is life to the Russians and idleness is frowned upon. At the same time, plenty of mothers do not work, or do light, half-time work. And that is no shame either. Motherhood in Russia today is considered a profession in its own right. Since the war the State has particularly stressed the honour of motherhood, and today a woman with more than ten children is given a tremendous bonus and presented with a medal as a "Mother Heroine." She gets all "Hero" privileges, such as 50 per cent. reduction at the stores, riding free on street cars, and breaking queues.

Premium on culture

With all this accent on work, it is legitimate to ask what a Russian woman does besides work. Russians are intensely culture-minded and the word "*culturni*" is a weapon in itself. To say that a woman is "not cultured"

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RUSSIAN WOMEN

(Continued from page 222)

is very damning criticism; and you can apply it to her if she is particularly stupid or if her manners are bad. The newspapers run quite a lot of features about the necessity for the Soviet citizen to be cultured, and appreciative of the arts and the sciences.

There is plenty of culture to be had in the big cities and most towns. In Moscow there are about as many theatres as there are in New York. There are not as many cinemas, but there are enough. Though the Russians love the cinema (both English and American films are shown as well as Russian), it is the theatre that most people prefer. And their theatre is good by any standards, always includes classics as well as moderns in their repertories. Foreign playwrights take their place side by side with Russian playwrights. Audiences crowd to enjoy Shakespeare as much as Chekhov. American plays such as Lillian Hellman's "Watch on the Rhine" and "The Little Foxes" were playing last year. Also some of Priestley's newer ones. Shaw's "Pygmalion" was the hit of the season. Sheridan, Molière, Oscar Wilde, and other classics run an entire season.

Theatre etiquette

Although there is not as much opera and ballet as dramatic plays, both hold just as important a place. Opera and ballet play at three theatres in Moscow, operetta at one or two others. Here again Russian productions are mixed with foreign works: "Prince Igor," "Carmen," "La Fille Mal-Gardée," "William Tell," "The Barber of Seville," "Swan Lake," "Giselle," "Les Sylphides," are only a few.

Russians love to dress for the theatre. Most performances begin at 7:30. Russians arrive at the theatre on foot as a rule, though high-ranking Red Army men, Commissars, or Honoured Artists (actors, ballerinas, etc.) may turn up in a car. When I left there were no taxis, most citizens catch the tram, trolley-bus or subway home.

In all theatres you must take off your hat, coat and overshoes and check them at the cloak-room. There is a story told in Moscow about the wife of an Ambassador some ten years or so ago who did not want to check her expensive mink coat. The manager was called by the usher and he said he was sorry but he could not possibly let her stay in the theatre with that coat on. She argued for a while but it was hopeless. She had to check her mink along with the humble cloaks.

Dancing but no jitter-bugs

Of other night life there is little to say because there is not any to speak of. Some restaurants have a floor show, but usually they just have a band. For Russians are crazy about dancing; jazz, waltzing, folk-dancing. They have not reached the jitter-bug stage and I doubt if they ever will; in fact swing in general is unheard of in Russia. Their dance bands are good but more like Paul Whiteman's orchestra than say Artie Shaw's. Gershwin, Victor Herbert, and Jerome Kern tunes sweep all others aside. There are swing de-

(Continued on page 225)

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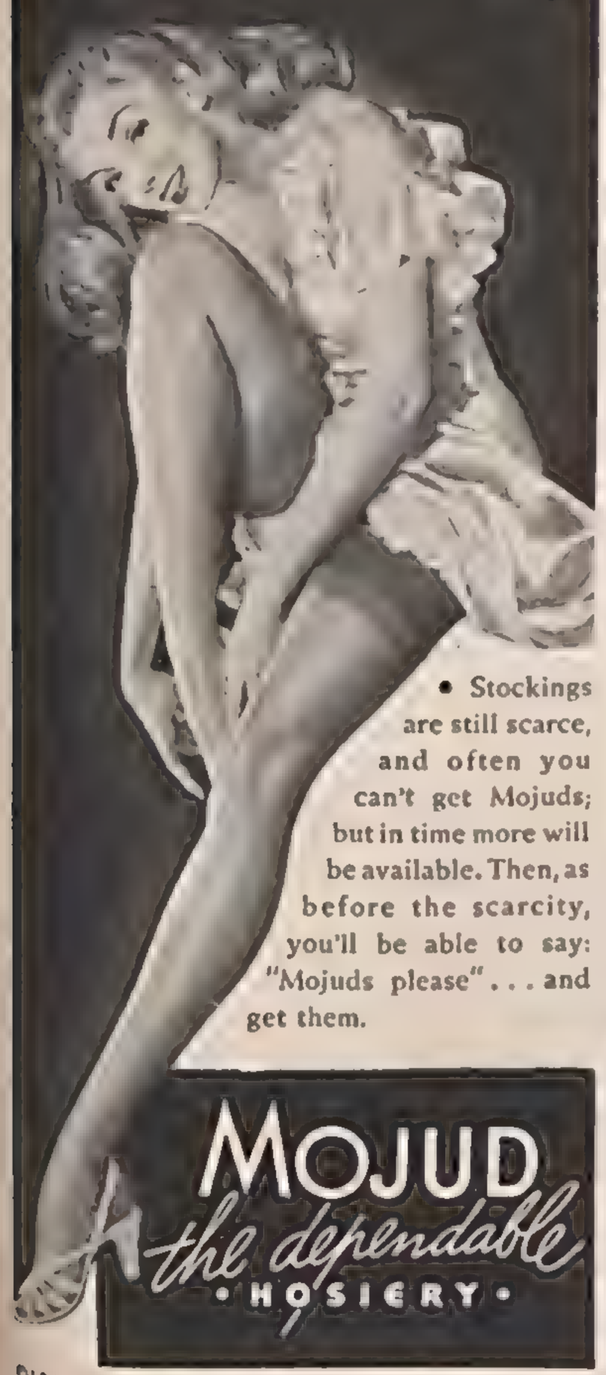

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RUSSIAN WOMEN

(Continued from page 224)

votees among the musicians themselves and they have tried to introduce it, but Russian girls like their dancing fairly simple. And if they liked swing, I could not imagine most Russian young men coping with a swing tune. Perhaps they do not understand it.

The greatest "cultural" influence on Russian women, of course, are the books and periodicals sold cheaply in all Russia. Most books are paper backed, sell for the equivalent of a few cents. These include histories, biographies, novels and travel books. I do not think there is a special attempt to cater to women, either in magazines or books. There are women's magazines, but they are largely political and social, rather than about house-keeping or femininity.

Jack London a best-seller

Russians love their own writers like Tolstoy far above all others, yet over ten million copies of Jack London's books have been sold in Russia. Other popular Americans are O. Henry, Theodore Dreiser, Sinclair Lewis, Upton Sinclair, Bret Harte, Ernest Hemingway, John Steinbeck, as well known and popular in Russia as they are in America. It is safe to say that Russians know a great deal more about foreign literature than other countries know about theirs.

Their periodicals are more "literary" than most American magazines. They usually come out monthly and have a great deal of politics in them, as well as a serial, a play, some poetry and translations of foreign writers. The popular weeklies are more light-hearted, and usually run a mystery or adventure story, well illustrated. The greatest of them all in a way is the satirical weekly, *Crocodile*. Nothing is sacred to this magazine which criticises institutions and national habits with a fierce satire. Their coloured cartoons really make the Russians roar with laughter because they always picture certain official types and functions with such devastation that only a Russian can really appreciate the magazine's power. The writers are well-known satirists, although many ordinary people contribute.

It may be a good idea to conclude this outline of Russian women by saying that there are plenty of beauty parlours in Moscow. This surprises most people who ask me about it. But there they are. You can get a permanent, a facial, a manicure, a mud-pack, a massage. The beauty parlours are well set-up, clean and cheap. Not all of their equipment is new, but it is adequate.

Of all the things which Russian women need, they need better clothing and footwear most of all. Before the war they were just reaching a fair state of abundance in these items. But now it will take them five to ten years to really have plenty of everything. The situation improves from year to year; but heavy industry still comes before luxury goods in Russia. I do not think the Russian women mind, for their life is very full. They marry young and have plenty of fat healthy children. That is one thing that is not a luxury in Russia, a child. What more could a woman ask for?

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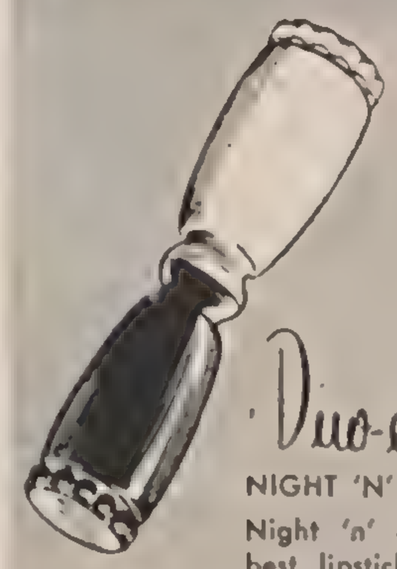

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STARTING FROM SCRATCH

By Iles Brody

ALTHOUGH I have never been a newly married bride just learning the art of cooking, I feel I know a good deal about the subject, for I have been wined and dined by these novices many times, and men are apt to remember the charm of those women who give them good things to eat.

But I ought to tell you that good hostesses, women who cook well and know the art of eating, are usually not made, but born. A little talent is almost indispensable. Skylarks are not coached to sing, yet they do it so beautifully.

The model housewife would shape up something like this: she finds out her husband's likes and dislikes in food. She specializes in only a few branches of the culinary arts, knowing that if she tried to master them all, it would merely lead to confusion. She plans the day's menu by scanning a couple of good cookery books. She finds out about the best markets in her town, and doesn't mind going to the distant Italian market if the vegetables and fruit there are better than in the neighbourhood grocery; she doesn't order over the phone, but sees, touches, and even smells the raw material. Although she is devoted to green stuff—women often display a tendency to become the best disciples of Nebuchadnezzar—she doesn't feed her man almost exclusively on vegetables. She doesn't insist on serving calf's liver (another feminine favourite) every other day. And she does insist on possessing certain basic tools for her trade.

Anything cooks in a casserole, and everything cooks well in it; so, if you and your husband like French dishes, you can't do without the casserole. The earthenware kind is the easiest to get today, and perhaps it is the most satisfactory all around. There ought to be several sizes in the fledgling's kitchen, and when buying, care should be taken to see that the lid fits snugly. These vessels are ideal for one-dish meals, and, since the proper way to serve them is to bring them to the table, it saves on washing dishes. They are excellent for baking, steaming, stewing, boiling, scalloping; they require little attention, and are not likely to burn, yet when a meal is delayed, they keep their warmth.

For good English foods—because, notwithstanding all the libel, there are some—it is important to own a Dutch oven—that huge iron pot so satisfactory for baking, and making veal, steak-and-kidney, pigeon, oyster, and other grand pies.

If you are addicted to quickly-cooked, health-giving vegetables you should ask for a pressure cooker as a wedding present rather than Georgian silverware, or the costliest set of Sèvres—and also for a heavy iron pan,

(Continued on page 227)

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STARTING FROM SCRATCH

(Continued from page 226)

needed for perfect omelettes. The salad-loving girl should get a spacious wooden salad bowl, fine vinegar and oil, for, with a little black pepper and much salt added, and a determination to toss the leaves forty times, she'll have salads worthy of the name.

A double-boiler is imperative for making sauces, and is excellent for cooking vegetables, since they can be cooked in a tiny bit of water and a little butter. It is good, also, for reheating vegetables, for many vegetables have much more flavour when reheated. Canon Chevrier, a friend of Brillat-Savarin's, and himself an arch gourmet, never had spinach served up on a Friday unless it had been cooked on the previous Sunday, and daily replaced on the fire with a new addition of fresh butter.

Required Reading

The bride had also better start out by buying three cookery books—one on casserole cookery, one general cook-book, and one foreign cook-book translated into English from the country whose food she loves best. A book on wines, and how to make drinks, is almost indispensable.

And now for the cooking. At the very start of her career, a good hostess should master the omelette, for the majority of men like them. A good omelette is very easy to make and very easy to spoil. Ladies will succeed if they observe the following rules: the eggs must be beaten until absolutely smooth, and the whites and yolks completely merged to the last molecule. Then they must be seasoned with salt and pepper while still uncooked. The second very important feature is the heavy iron pan. And the third, that the eggs must be cooked in oil (not butter or fat) that is scalding and fuming hot, before the eggs are poured in the pan. (Butter or fat can not be heated to the same degree without spoiling.)

Now agitate the concoction with a silver fork for half a minute—not a second longer, if you want to serve a *baveuse*, a delicious, almost liquid omelette. If you wish to fill it, do that immediately after the agitating, and very quickly (with chicken livers, or *fines herbes*, spinach, potatoes, mushrooms, shrimps, oysters, et cetera). After it is filled, remove the pan from the fire, quickly fold the omelette with your fork, smear a little butter over it, and serve. Omelettes can not wait.

A man delights in a good omelette. But, young ladies, you can't imagine what goes on in his heart if you are able to put a casserole of properly prepared stew before him! Beguiling stews—or if you want to use a more elegant word, ragouts—are very simple to make, but they can not be made in a jiffy. Practically any fish or fowl or meat or vegetable can be

(Continued on page 228)

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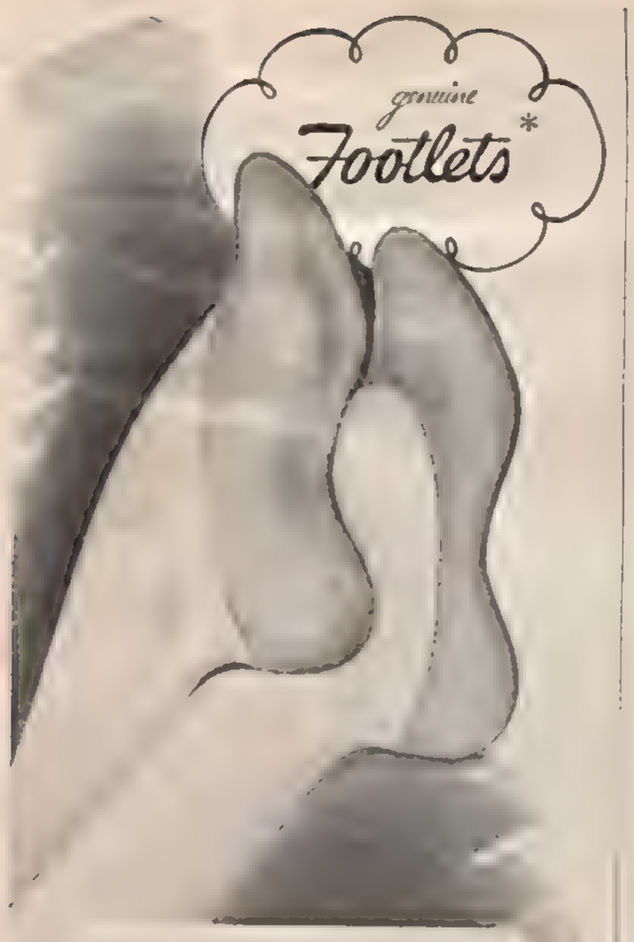

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STARTING FROM SCRATCH

(Continued from page 227)

ragout-ed. A simple base for these casserole dishes is very finely cut onions, sautéed in butter, oil, or fat. The meat should go into this concoction, and be seasoned; then an herb, such as uncrushed whole clove of garlic, added. Vegetables should also be put in, but preferably no water, because the meat will give forth its own juices, and these should remain unadulterated. If liquid is needed, it is best to add a can of bouillon.

Here are two recipes; one is for fish, the other for fowl, but they apply largely to most casserole dishes.

Cut fillets of flounder into sections of mouthful-size. Place the pieces into the sautéed onion concoction I mentioned above. Add a clove, a clove of garlic, four peppercorns, and a pinch of salt. Cover with white wine, and cook over low flame until done, with a lid on the casserole. Remove any herb that didn't amalgamate in the dish during the cooking process. Add the yolk of an egg to thicken the sauce; correct the seasoning.

This dish is on the order of *matelote*, that extraordinarily tasty French fish number, although in *matelotes* there are usually several species of fish, a little burnt brandy, and the binding material is not yolk of egg, but a little butter mixed with flour. All these fish ragouts are exceedingly easy to prepare, and all of them can be prepared in an earthenware casserole and served in the same dish. You may use red wine just as well as white in any of them, completely disregarding what more pedantic experts tell you.

But here is an old standby, chicken paprika, usually prepared wrongly in this country. Your brand-new husband and his friends will treasure you if you put this dish, properly made, before them.

Ask your butcher to dissect the young chicken into eight pieces—and don't let him forget to give you the gizzard and the liver. Sauté the minced onions (two medium onions to a chicken) to a golden brown in a tablespoonful of butter. Stir with a spatula so it won't burn. Add a level tablespoonful of medium-strong paprika, and sauté fifteen minutes longer. Take the chicken from the refrigerator only an hour before you intend to cook it, and salt it. Place the chicken pieces in the concoction. Add a tomato (or even two), a green pepper, a clove of garlic, and no water or any other liquid. Simmer over very low flame for an hour and a half to two hours. When done, add a pint of sour cream, stir so the cream will amalgamate; and boil for a split second. Taste and correct seasoning if it needs it. Serve with rice or boiled potatoes. And do not forget that the casserole or the Dutch oven in which this delicious dish is cooking must be covered with a lid—and remember that a stew boiled is a stew spoiled.

And here is a recipe for a most marvellous casserole dish in which there is very little meat, but which is still liked immensely by ever-hungry males. This, like most casserole dishes, is a meal in itself and need be followed by only a salad and a bit of cheese.

Boil six large potatoes while you are hard-boiling six eggs in another vessel. After both have cooked, slice them. Slice, likewise, some sausage or wienies, just to add a little flavour of meat to the dish. Place in an earthenware casserole a piece of butter and two tablespoonfuls of cream,

(Continued on page 229)

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STARTING FROM SCRATCH

(Continued from page 228)

and on top of this put the sliced boiled potatoes, then the sliced eggs, then the sliced frankfurters. Now place on top of this a piece of butter and pour over it a little cream, salt it, and sprinkle with breadcrumbs. Proceed this way with the layers until you have used up your stock of potatoes, eggs, and meat, but be careful that a layer of potatoes is on top. Pour a little more cream on the very top (altogether it will take about a pint of cream), and sprinkle breadcrumbs over it. Put in a moderately hot oven for thirty minutes.

If you are fortunate enough to own one of these incredibly useful machines, a pressure cooker, your culinary life will be a joy. The vegetables cook in moist steam, rather than in water, and are done to perfection in a diabolically short time, as are cereals and puddings. Meats which would require four or five hours of cooking in any other vessel are ready after half an hour.

A good plate of curry, excellent in the hot weather, is easy to make, and good curry powders are again available. All the better cookery books have recipes for various curries—eggs, fish, shrimps, lobster, lamb, beef, fowl, *dahl* (curried lentils), but they fail to mention that the rice and the condiments, which accompany this tropical course, must be excellent.

The cooking of the rice is in your hands, and rice can be very good or very bad. It is best in Java, and that's why Hindu maharajas employ Javanese cooks. The Rajah of Mandi's rice-chef told me that rice must be thoroughly washed, then soaked, then poured in salted boiling water, and must be boiled over a high flame for twenty minutes. Even after this, the rice should be washed once more and placed in a colander, with boiling water poured over it. Finally the rice must be drained and dried in a hot oven or over a low flame for a few minutes. As to Chutney, Pilao, fried cocoanut, and Bombay Duck (which is dried fish), condiments which should accompany a good curry, you'd better purchase them in an East India shop.

Frankly, ladies are not supreme in salad-making; salads are the province of man. So either learn how to make them, or talk your husband into preparing them. Men need only a little encouragement, a little gentle influence, to get them interested in certain branches of gastronomy. Here is a formula he will bless you for:

Wash a head of romaine, and dry each leaf separately with a napkin. Toast a piece of bread, stroke it gently with garlic, cut the toast into small squares and place them in a salad bowl; put the leaves over the toast. Soft-boil two eggs, and spread them over the leaves. Add three tablespoonfuls of oil, lemon instead of vinegar, salt, pepper, a bit of Worcestershire sauce, mix well, and sprinkle grated cheese on top. Romaine is the only salad that may be eaten with the fingers.

As to coffee, the quickest way to make it in the morning is to boil water —cold tap water—and pour it when boiling over the coffee which has been placed in a pot, stir the concoction with

(Continued on page 230)

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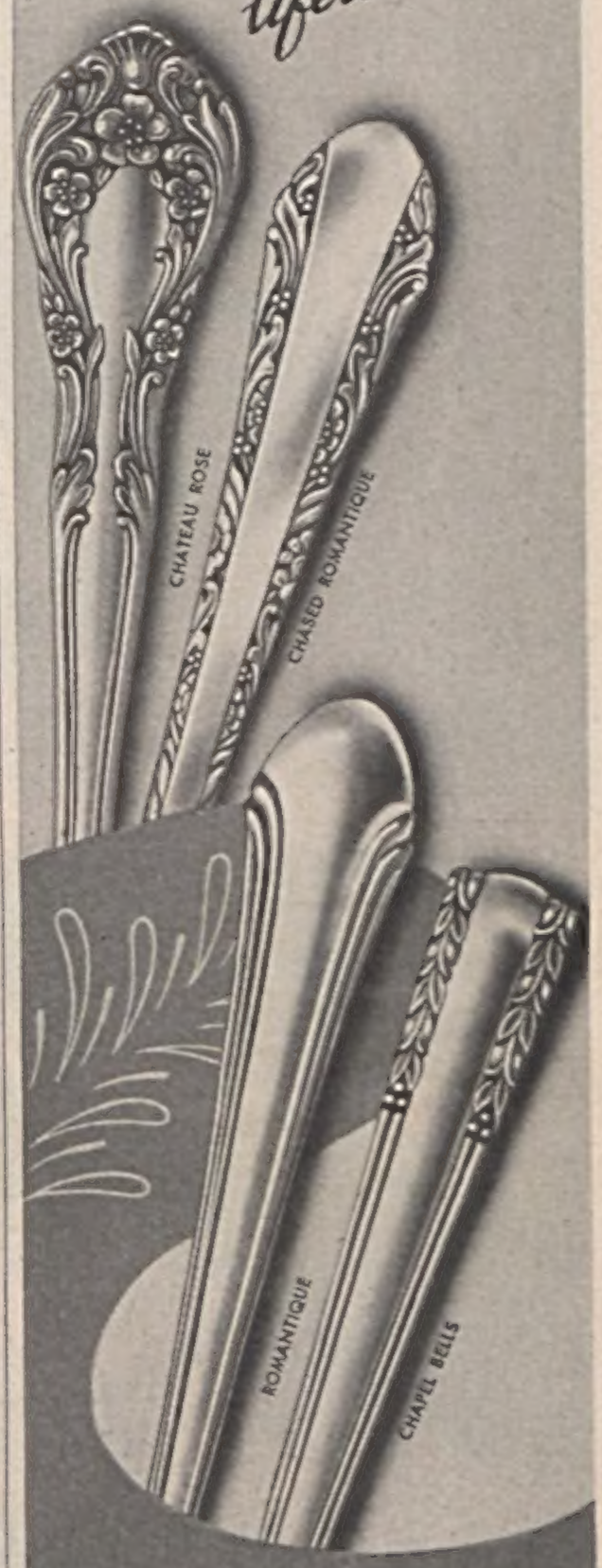

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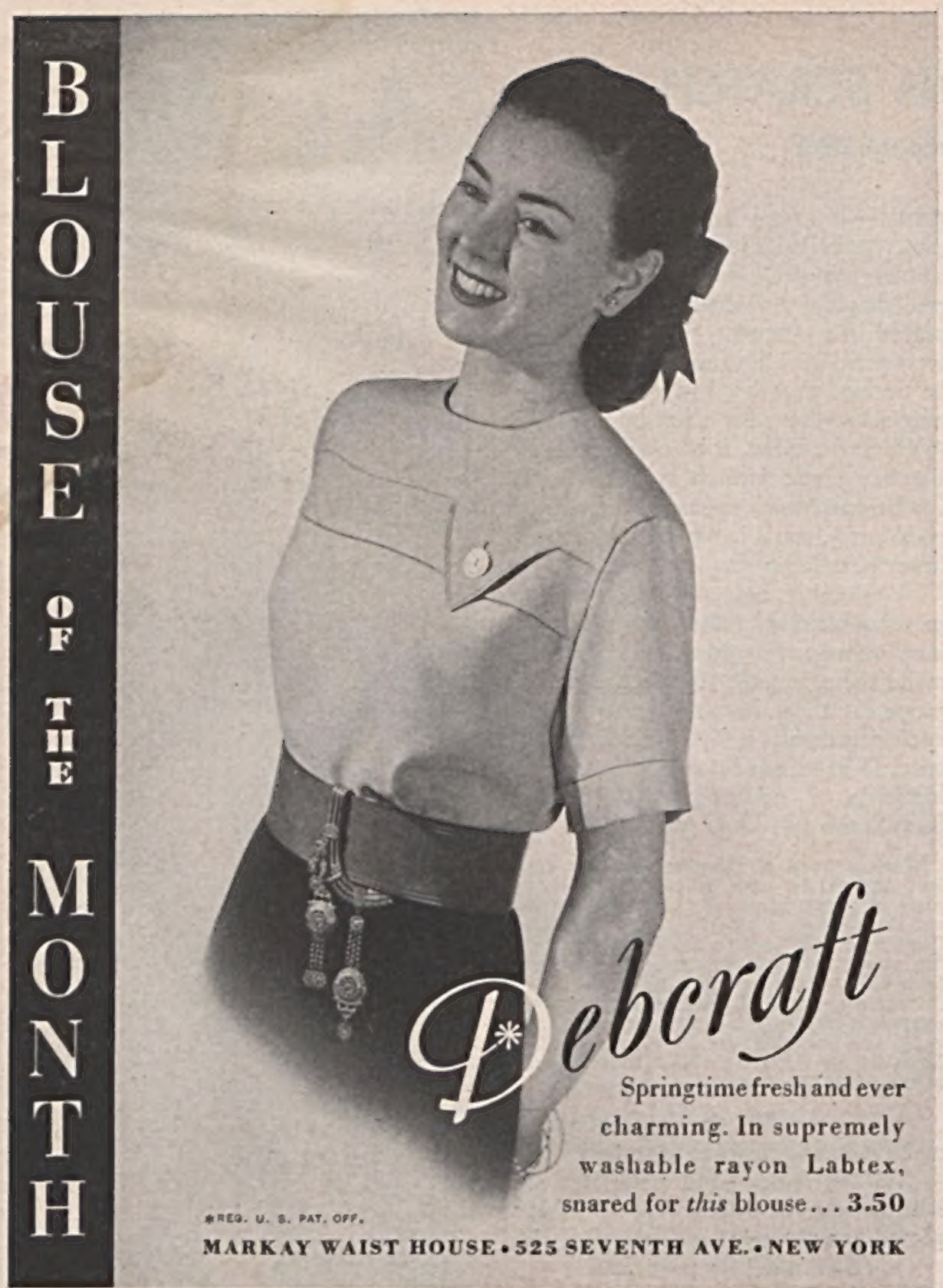

FROM SCRATCH

(Continued from page 229)

a silver or wooden spoon until it starts to foam, and then pour a few drops of cold water in it to settle. Another minute and that delicious, strong coffee can be poured through a sieve either into the cups or a pot of silver or china. But there is a secret—one and a half heaping tablespoonfuls of coffee must be used for each cup.

Cabinet Members

A young bride should have in her kitchen cupboard: Worcestershire Sauce, Tomato Ketchup, Anchovy Sauce, a bottle of Mushroom Sauce, White Wine Vinegar, Red Wine Vinegar, French Mustard, English Mustard, Olive or Salad Oil, Salt, Cayenne Pepper, Hungarian Paprika, Celery Salt, Peppercorns, a peppermill, Curry-powder, Cloves, Caraway Seeds, Cinnamon Sticks, Garlic, Bay-leaves. Dried Thyme, Sweet Basil, Marjoram, Tarragon, Currants, Prunes, Raisins, Granulated Sugar, Brown Sugar, Coffee (American and French Roast), Tea, Cocoa or Chocolate, Onions, Potatoes, Lentils, Beans, Rice, Macaroni, Flour, Arrowroot, Sago, Baking-powder, Gelatine. A bottle of Sherry, Chablis, and Claret, used so frequently in cooking. Grated Cheese, Canned Soups, Dehydrated Soups, Sardines, Corned Beef, Olives, Jars of Herring, Jams, Canned Fruit, Almonds, Nutmeg.

Cooking Utensils Absolutely Necessary: Frying-pan, Omelette Pan, Kettle, Casseroles, Double Saucepan, Two other Saucepans, Strainers, Wire Salad Basket, Knives, Small Wooden Chopping-board, Wooden Spoons and Fork, Basting Spoon, Pie and Cake Tins, Measuring Cup.

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R. J. Reynolds Tobacco Co., Winston-Salem, N. C.

According to a recent Nationwide survey:

MORE DOCTORS SMOKE CAMELS THAN ANY OTHER CIGARETTE!

FAMILY physicians, surgeons, diagnosticians, specialists, doctors in every branch of medicine... a total of 113,597 doctors... were asked: "What cigarette do you smoke?"

And more of them named Camel as their smoke than any other cigarette! Three independent research groups found this to be a fact.

You see, doctors too smoke for pleasure. That full Camel flavor is just as appealing to a doctor's taste as to yours... that marvelous Camel mildness means just as much to his throat as to yours. Next time, get Camels. Compare them in your "T-Zone" (*see right*).

THE "T-ZONE" TEST WILL TELL YOU

The "T-Zone"—T for taste and T for throat—is your own proving ground for any cigarette. For only your taste and your throat can decide which cigarette tastes best to *you*... and how it affects your throat. On the basis of the experience of many, many millions of smokers, we believe Camels will suit your "T-Zone" to a "T."

CAMELS *Costlier Tobaccos*

Life on the Old Plantation

...when gallantry and boldness typified men of action

Painted by John Alan Maxwell
Inspired by a view near
Charleston, S. C.

Envy the Colonial days if you will. But share with us a drink today that recalls those times when gracious hospitality was the accepted way of life. We ask you to taste Plantation.

Here, in this one drink, you'll find a rich, deep taste that is remindful of fine whiskey. There's an aroma that bespeaks the rare liqueur. You'll enjoy a bouquet that makes you think of magnificent brandy.

Old Fashioneds . . . Highballs . . . Manhattans take on a mellowness that proves—here is goodness.

Life is Pleasant with

PLANTATION

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